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SATURDAY: 17 JANUARY, 1903.

Conflict of Studies.

THE forces operative in bringing about a conflict of studies are the squeezing out of the classics, by practical science, the improvement in the way in which the various studies are presented, and the tendency to give teachers subjects to teach throughout the whole or portion of the school, instead of keeping them to one class for all subjects. Each specialist demands more time for his subject, and consequently a readjustment of the curriculum is inevitable; and the question arises, what subjects must be retained. One immediate result of all these forces is the lengthening of the school period; but a determination of the *relative values* of the subjects taught is the most felt need of the school world.

At the Headmasters' Conference, a fear was expressed that science was trespassing in the domain of the humanities, and in more than one daily paper, commenting on the action of the Universities in reference to the retention of Greek, it was stated that no one can be liberally educated who has not a knowledge of Greek. But such fears and such idle statements will bring us no nearer the solution of the problem. What we want to know is, why certain subjects must be taught, and how much time must be given to them. If there were a generally accepted theory of education, nothing, of course, would be easier than the solution of this problem; but there is no such theory, and so far, at any rate, the help of the psychologist is infinitesimal.

The mathematicians tell us that Euclid is dethroned, that the Universities and other examining bodies no longer demand Euclid's proofs nor his sequence. At Chelsea, last Friday, teachers from public, secondary, and primary schools met to discuss the teaching of geometry. In a well-filled hall there was not a single speaker who did not urge that geometry must be taught like any other science by experiments. The young geometer was to be sent on a voyage of discovery armed with compasses, a ruler, and squared paper. Because Euclid never used compasses for marking-off distances, is that a reason why a beginner should draw five circles in order to cut off from one line a part equal to another? And so to-day we are beginning to teach geometry in our schools precisely in the way advocated by Socrates in the "Meno."

In that dialogue a boy is asked to make a square equal to double a given square, and Socrates, instead of blurting out the method, persuades him to discover for himself that areas of squares do not vary as their sides. It is quite true that without Socrates' help the pupil would only at the end have obtained a square approximately correct, but then we are to-day in no better case. We have yet to find out a method by which a boy could be led to discover the famous Pythagorean problem for himself, as he may be led to find out that the three angles of a triangle are equal to two right angles. The result of the acceptance of this new method of teaching will be that unless more time is given to mathematics the school course will not cover sufficient ground, for as soon as this subject is taught intelligently, the barriers between elementary and higher mathematics fall down. To satisfy the teachers of mathematics is not a very difficult task, but other groups of specialists also put in their claim for a fair share of school time.

The drawing-master is no longer satisfied that his pupils should draw ruined cottages from copies on tinted papers

with a white circle scratched in to represent the moon. The drawing lessons, he insists, must be made educative, therefore the child must draw things direct from nature; he must be trained to use pencil, pen, crayon, brush. The object is not to make an artist of him, but to give him training in manual skill and in the expression of ideas by form and colour, and to increase for him his pleasure in using the language of form. Besides, unless a child has some power of drawing, how is he to get the full benefit out of his nature studies?

Next the science master urges that it is not sufficient to give class demonstrations; each pupil must set up his own apparatus and devise experiments for himself; and if it is remembered that no practical lesson can well be shorter than an hour and a half, and that a recent regulation of the Board of Education makes it a condition of giving a minimum grant that nine hours at least must be devoted to science and mathematics—more than a third of the whole time—it will readily be granted that there is very little ground left to plot out. No matter how much the headmaster would like to reserve the rest of the time for the humanities, he cannot do so.

Again what would the educationist of any school say if music were exiled from the time-table? In former days, a hymn in the morning supplemented by a lesson a week made up a total of vocal practice. But to-day the music master cannot be put off so easily, for although he does not pretend, like Molière's *le maître de musique*, that all the disorders and all the wars in the world are due to ignorance of music, yet he is rightly dissatisfied with the mere learning of tunes. Music, at the least, must include some practice in singing from notes, but if we extend the term music so as to include physical exercises and aesthetics, it becomes evident that this subject will absorb two or three hours a week at least.

So far, we have made no mention of languages. It is agreed that every boy should learn one modern language, and four or five hours a week is admittedly a minimum time to give to it. For English literature, grammar, history, and geography, where are we to get their portions of time from? It is therefore quite true that the humanities are going by the board.

From this rough sketch it is evident that with increased training teachers will become more expert, and will teach more intelligently, with the result that the struggle for possession of the time-table will become more acute. It is for the schoolmaster to co-ordinate the subjects; he must look to the end of education. He should be endowed with a sense of proportion, and remember that all specialism tends to abnormality. He is concerned with the school as a whole and with the average boy. What are the potential powers of the average boy, and how is he to actualise them? He would like to arrange the work of the school so that he might bring each pupil up to a golden mediocrity, but who is there to teach him the value of Greek, say, compared with history, of French compared with woodwork?

He feels vaguely that all boys are endowed by nature with emotions and intelligence, and that they are incessantly desirous of manifesting the life that is in them, but how is he to give the right kind of help, or to refrain from helping in order that he shall not arrest development? It may be objected that to develop all the faculties equally, supposing that were possible, is undesirable, because a world full of people of all-round development would be intolerable. It is quite true that it is the eccentrics, the over-intellectual, the over-righteous, the over-aesthetical, who make the world interesting, but there is little cause to fear that the master's tyranny will ever make much effect on nature. The schoolmaster need not trouble himself unduly: let him keep his pupils' minds and bodies in exercise, and native bias will do the rest. How much education can do for good or ill is in the present state of our knowledge indeterminate.

What we do know is that knowledge is a precious thing, and that most human beings can be trained to become experts in something or other; but beyond this, how little we know? Another moral of all this conflict and difference of opinion is surely that each master should endeavour to teach well those subjects he knows best. In this way some schools will do well in mathematics, others in classics, others in modern languages. If a subject is taught intelligently, the mind of the learners will be exercised, and this is after all perhaps in education the one thing needful.

Let us now examine the complaints of the Classicists. They contend that the ancient languages are the best for cultivating the imagination and the intellect. We ask for proof; there is none forthcoming. The masters in public schools admit that the public school boy is not, whatever else he may be, over intellectual. Mr. Benson confessed so much in his book, and in his reply to Sir Oliver Lodge he practically admits that intellectual training is sadly lacking. If Latin were taught intelligently, if, for instance, instead of wasting time in turning good literature into bad Latin, an effort was made at mastering a single book of a classical writer and then reading the rest of his works in translation; if when this was done the pupil was made familiar with the history of the century in which his author lived; if the lessons were vitalised by maps, by photographs, by discussions, then indeed there would be little room for complaint. As it is the public school boy never enters the promised land; for years he is enmeshed in accident and syntax, and never once feels the pleasure of an untrammelled walk through the field of literature. How many boys who read *Cæsar* or *Livy* really become interested in the campaigns therein described as they would have done had they followed the narrative point by point in English? Does not the mastery of a book too often mean ability to translate it badly? Does it ever mean apprehension of the arguments, intellectual sympathy with the author? Let the teachers of the ancient languages endeavour to make their pupils realise that the primary object of a writer is to express his ideas, and we should hear little of the peril of public schools.

In conclusion, then, in the absence of help from the psychologist or the educational reformers as to the values of various mental exercises, we are compelled to continue more or less as tradition bids. First, then, the exercise of faculty should be pleasurable; boys should not be compelled to learn anything they don't like. If they are too dull for studies of any kind they should be allowed to employ their time at woodwork or in a laboratory. The average boy, however, finds any lesson interesting if the teacher is well trained and knows his work. Reduced to its primary elements the curriculum must include reading and discussions; experimental work (science, mathematics, &c.), and music (drawing, singing, drill). These three, but the greatest of these is reading.

A Rare Schoolmaster.*

PORTRAITURE is the art of sacrificing those traits in a character which are common to everybody and accenting those which are peculiar to an individual. The author of the "Memoir" before us has failed to grasp this, and accordingly his picture of his very remarkable relative, Edward Bowen, will not, we fear, survive to other generations. But if the reader cares to delve indefatigably in the four hundred pages he will be rewarded; gradually the sweetness and fascination of Edward Bowen, his gentle and chivalrous spirit, his keen and delicate intellect, seem to emerge from the congested mass of technical educational matter and miscellaneous

* "Edward Bowen: A Memoir." By the Rev. the Hon. W. E. Bowen. (LONDON, 12s. 6d.)

biographical information offered us. We need say no more on this head, since it is obvious that the "Memoir" has been a labour of love to its author, and that he has brought together, with much pains, a quantity of material which at least old Harrovians will prize.

Edward Bowen, it is evident, was at heart an iconoclast in our orthodox scholastic world of imposing educational graven images. Many headmasters would have shown themselves so antagonistic to Bowen's theory and practice of teaching that he would probably have had to quit the scholastic for the political world, had not he found under Dr. Butler's rule at Harrow a mental atmosphere congenial to him. What a keen critic of pedagogic fallacies Bowen was appears from his satirical paper on those members of his profession who ape Arnold of Rugby. In a paper called "Arnoldides Chiffers" he very neatly pulls away the props by which the conventional schoolmaster holds up the Arnoldian lay figure before an admiring world; and in turn he combats the ideals of "Work while you work, and play while you play," "Let the schoolmaster be a boy among boys, at the games," "Bring your moral energy to bear on the boys," "Let boys select their friends among those only who are good"; and he demolishes with great directness various priggish assumptions of infallible virtue on the pedagogue's part. The refreshing originality of Bowen's mind led him to substitute the indirect sympathetic methods of the subtle man for the cast-iron rule of the stiff moralist. The art of teaching, he held, cannot be taught, so training colleges for teachers are more or less of a delusion, and this is admirably summed up by two questions he answered in his evidence on Secondary Education before the Commissioners:—

Q. Then you take the view that the art of teaching in practice, and discipline in particular, may be considered as very largely the reflex of a man's character upon the children?

A. Yes.

Q. And therefore nothing but inherent character can go a very long way toward effective teaching?

A. I would go a very long way towards that.

How admirable this is, and how far its penetrating sense goes to expose the central fallacy which underlies our whole educational system. Instead of carefully selecting the born teachers, those men whose "tone and temper of mind," whose natural sympathy with the young qualify them for the extremely delicate art of instruction, we throw open the profession to any ordinary young man who can pass college examinations. In the practical walks of life we select our gardeners or our coachmen for their innate and trained skill in dealing with plants or horses; but let any man look back at the list of assistant schoolmasters whose hands he passed through, and he will have been lucky if he can remember one man out of his half-dozen masters who showed any strong aptitude for training the young. As with the Church so with schoolmastering, to allow the ordinary man to find his "profession" in the one or the other is to invite failure and to damage the machine. The refreshing originality of Bowen's mind is also well represented in his paper on "Teaching by Means of Grammar." How apt and witty is the remark "the use of grammar has been defended on the score that it, after all, does give something for dull boys to do. The argument is perfectly clear. It is upheld as being, after all, an excellent substitute for education." And again his comment on "fine scholarship" should be commended to all schoolmasters: "A man is a fine scholar, a beautiful scholar, a finished scholar. What does that mean? It is simply that he remembers accurately the words and phrases that each particular Greek or Latin author was most in the habit of using—or, it may happen, of abusing. . . . How far in intellectual growth has such an accomplishment brought him? . . . One is driven, sometimes, in thinking of these and similar mistakes,

to the verge of asserting that books are the great obstacle to education. Whether this be too audacious a paradox or not, *our teaching wants sadly to be humanized.*" The clause italicised indicates the secret of Bowen's charm and power better than any formal summary. He humanized his pupils. He detested pedantry of every kind, all routine work, all conventional ideas. He made work pleasant for his boys, he set them personally the highest standard in keenness of mind, gentleness of heart, and of pluck and endurance in athletics. He aimed at developing his pupils' intelligence, not in making them walking receptacles for learning, but in stimulating their perception of beauty both in conduct and in nature. Therefore he was beloved by his boys, and remained an influence in their conduct for life. Bowen's own opinions on various subjects outside the sphere of his profession always testify to his engaging originality of mind. His excellent letters from Paris in 1871 in defence of the Commune, his hatred of militarism, his dislike of the late Transvaal war, his distrust of all formal influence, over centralisation, and of what we may call, for lack of a better term, the Prussian ideal in discipline and conduct, show that that dangerous career of professional schoolmastering had no dangers for a man of his rare intellectual honesty. We are not surprised to learn that Bowen was rather of Anglo-Celtic than of Anglo-Saxon blood. Would that he had attained ultimately to the headmastership of Harrow, for then by his influence on the humanizing of education he might have left a great tradition in the scholastic world, a tradition which would have notably enriched the science and craft of that educational world which has so narrow an outlook to-day.

Reviews.

Aristotle.

ARISTOTLE'S PSYCHOLOGY. By W. A. Hammond. (Sonnenschein. 10s. 6d. net.)

THIS volume contains not only a translation of the "De Anima," but also of the "Parva Naturalia," a series of opuscles dealing with psycho-physiological subjects and forming a supplement to the "De Anima." Too high praise cannot be given to Mr. Hammond for the masterly way in which he has done his work. The English reader of Aristotle can gather from this book just the information he wants; every difficulty is carefully considered, and, in addition, there is an introduction in which is discussed very fully and lucidly the essential principles of Aristotle's teaching on the Soul. Indeed, so admirable is the exegesis, that the young Aristotelian will, on turning to the original, feel that his editor has lapped him into a false security. It is not, of course, that every interpretation cannot be justified by the text which makes it unwise to read the introductions first, but that certain aspects of the reasoning are thrown into relief which in the original are found commingled with others. Then, of course, there is the bias of the editor, and if he is a psychologist himself, an almost unconscious tendency on his part to bring his author up to date and to make him anticipate modern discoveries. Mr. Hammond is himself aware of this defect, and, in quoting an interpretation of Wallace's, hints that it is coloured by English Hegelianism. Here and there it seems to us that Mr. Hammond's treatment of Aristotle's ideas on "creative reason" errs by a too great consistency; it is only fair to say, however, that Mr. Hammond expressly warns his readers against regarding his interpretation as more than "tentative and speculative." For instance, is it not dangerously near a misinterpretation of Aristotle to write: "It (the creative reason) is no part of the entelechy of the body, but is transcendent . . . it acts as the 'unmoved mover' who is immanent in the world without being a part of it." If this is genuine Aristotle, how slight the progress psychology has made along some lines. Compare the above statement with this taken from a modern text-book: "The world of material phenomena presupposes a system of immaterial agency. In this immaterial system the individual consciousness

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originates. To it, in some way, the sensational experiences are due which form the basis of our knowledge of the material world." There is, of course, a difference here, but how little, and, for all our knowledge, are we not left to-day with many questions still unsolved which the Greeks propounded? "We are still anxious to know whether our perception of a real world comes to us by the exercise of thought or by a simple impression of sense" (Wallace, "Outlines of Philosophy of Aristotle," page 16).

Although Mr. Hammond has written this book primarily for the use of the historical psychologist, yet it will prove of the greatest service to the student of Dante and of medieval writers generally, who were saturated with Aristotelianism. At a time when Christianity was on the point of dying of sheer inanition, the translation into Arabic of Aristotle by Averroës, supplemented by the higher culture of the Arabs generally, gave it new life and produced that curious amalgam of Christianity and Paganism called Scholastic Philosophy. Much that is in Dante only becomes intelligible in the light of Aristotle's writings. It is an extraordinary fact that Aristotle, the first great genius who deserted the "high *à priori* road," the first great philosopher who built his philosophy upon ascertainable knowledge, did himself indirectly become the greatest obstacle to advance in the study of natural phenomena. And to-day the Aristotelian system of logic is the only one taught at the Universities to the great detriment of the art of reasoning. We reverence the masters of antiquity by reversing their methods, and we honour the master of those that know by stereotyping his "formal logic" and refusing to admit its inadequacy for modern dialectics.

School History.

ANCIENT HISTORY FOR BEGINNERS. By G. W. Botsford. (Macmillan. 7s. 6d.)

THIS volume will make an admirable reader for fifth and sixth form boys. The author has so written it that the recommendation of the American Historical Association may be easily carried into effect in those schools where time can be found for ancient as well as modern history. The story is told of Greece from earliest times to the battle of Arbela, and of Rome from the beginning to the close of the eighth century. There are chapters devoted to Art and Literature. Many maps and illustrations make the reading more interesting, and at the close of each chapter a list is added of books suitable for more advanced students. The first essential of a history is that it shall be readable; no matter how accurate the author is or how careful he has been to exclude difficult details, unless he has the gift of holding the schoolboy's attention his work is vain. Mr. Botsford has this faculty of clearness and interestingness in a very unusual degree. When one reflects how great a number of school-histories are turned out every year, and how deadly dull most of them are, one is driven to recommend the use in school of the Chronicle writers, although this means the substitution of naïve credulous narratives, indispensable to the historians, but unsuitable in many respects for school purposes. We do not want a boy to think with nausea of his school studies. It is of the very greatest importance that when a boy leaves school he should have the technical skill to enjoy and master the works of at least one Olympian writer. For Europe as for America there is the danger of overlooking the fact that neither mathematics, nor science, nor manual skill can quite satisfy the cravings which most minds have for reality, and the most real things in the world for man are his social environment, and the world of thought and imagination found in books.

Our space has only permitted reference to one essential of a school history; but are we never to have a history in the class-room written entirely from the sociological and geographical point of view? For instance, how could Mr. Botsford refrain from following up his account of Thessaly, without hinting at the effect of living in a plain surrounded by mountains?

School Management.

PRINCIPLES OF CLASS TEACHING. By J. J. Findlay. (Macmillan.)

MR. FINDLAY, as a former lecturer on education for the College of Preceptors, and as headmaster during the last four years at a secondary school, is well entitled to a hearing on the subject of his life's work. This book is written to help the teacher just

beginning his career, fresh from college or university, it may be, who finds himself in front of a class of boys, very often with no more notion what to do with it than a child with a complicated piece of machinery. And it is because this is the deliberate aim of the author that we think the book as a whole unsatisfactory, though full of good things. If considered in regard to actual practice in schools, it serves to show the dark places in English practical pedagogy. But the very first essential of a volume on teaching is to avoid the obvious, to give the reader surprises, to give an impression of freshness. In the slow movement of his style and in his labouring of the obvious, Mr. Findlay resembles Sir Joshua Fitch. Mr. Findlay follows up a lesson in geometry by five pages of a wearisome dialogue between the "author" and "old school," of no possible use to anyone so far as we can see. Let the dead bury their dead. But the author betrays that he himself is still interested in Euclid's order, else why trouble us with a lesson to boys of 13 on parallels? Again, the lesson on Boyle's Law is defective. It is evident that the author is a much more competent teacher of literature and languages than of either science or of mathematics. His series of lessons in German is in every way admirable. The author's method of teaching history by readings from contemporary writers followed by discussion, is much more intelligent than the current methods, even the best of them; but why does Mr. Findlay dilute the effect of the reading by such remarks as this: "Why did the people of England honour him (Earl Simon) so much above all the other barons? Because he was faithful to his duty to the nation, instead of taking the part of his brother-in-law, the King, in opposing the people." The old chronicles compared him with Simon Peter; we may compare him more fitly with that great Bible hero who 'chose rather to suffer affliction with the people of God than to enjoy the pleasures of sin for a season.'" Why draw obvious morals, and spoil the effect of a quaint writer by drawing attention to our own pietism?

For Schoolmasters.

THE SCHOOLMASTERS YEAR-BOOK DIRECTORY FOR 1903. (Swan Sonnenschein. 5s.)

BEFORE opening the book the question occurs, Why Schoolmasters Year-book? Schoolmistresses are engaged in precisely the same occupation, and are as interested in all matters relating to teaching as schoolmasters. Why should this Directory divide what common aims, common aspirations, innumerable guilds and societies have brought together?

Within, we find, on a rough estimate, the names of from 7,000 to 8,000 teachers, who represent, allowing thirty pupils to a teacher, about a quarter of a million boys in attendance at non-primary schools in the British Isles. Again, in a large town like Leeds, we find some 1,200 boys in secondary schools accounted for. Clearly the Editor's nine months' labour needs supplementing.

The first part contains much useful information concerning organisations and examinations, and the third part of 100 pages is filled with articles by educational experts and reviews of educational books.

Mr. Minchin, in an article on the reform of mathematical teaching, covers with well-deserved ridicule the staunch adherents of Euclid—the book whose authority has done so much to keep geometry out of the schools.

Mr. Gull writes ponderously on military training in secondary schools, and Mr. Cloudesley Brereton, whom we learn played La Crosse for Cambridge University, states the case for the Education Bill of 1902 very effectively. We must find space for one sentence: "The strength of English education lies in its diversity and elasticity; to substitute for it a rigid uniformity untempered by that passion for knowledge that is the *vivida vis* of German education, would be a national disaster."

The Editor has done a little well, but the Directory is very incomplete in many respects, and we hope that before long no master's name will appear unless he can produce a teacher's diploma. Meanwhile the most pressing thing is a complete list of secondary and proprietary schools classified as efficient and inefficient. This is a task which the new Education Committees will have to undertake.

Text Books, School Books, &c.

English.

THE business of selling school-books, especially annotated texts, is evidently a very profitable one, although but little of the profit generally finds its way to its actual compiler; and there is a good deal of competition amongst rival publishers to secure a cut of it. This shows itself, on the one hand, by much ingenuity in the devising of new and often experimental features; on the other, by a less desirable tendency to multiply practically identical editions of the more obvious texts, or to apply the old methods to others, which, perhaps because they were not really suitable, have escaped being so handled before. And in the meantime, in the opinion of many well competent to judge, the day of annotated texts is at an end. It is rapidly coming to be recognised that, though they certainly save labour for the teacher, they equally save the necessity for an expenditure of mental energy on the part of the pupil, and the school-book of the future will probably be a well-selected and well-printed but plain text, the comment to which, where comment is wanted, will be supplied by the teacher himself.

MACBETH. Edited by George Smith. "Temple Shakespeare for Schools." (Dent. 1s. 4d.)

HAMLET. "The Picture Shakespeare." (Blackie. 1s.)

NEITHER series makes its appearance for the first time. Each in its way is good. "The Picture Shakespeare" has brief, although sufficient explanatory matter. No form of treatment, however, will make "Hamlet" a possible play for junior classes. Messrs. Dent's plays are adaptations for school use of a well-known edition for the general reader. Although a trifle less full, it is on the scale of the well-known "Pitt Press" and "Warwick" series. Its archaeological illustrations are interesting, but occasionally need explanation. Both editions have also imaginative illustrations by modern artists, which seem to us less helpful. And the coloured ones should certainly be excluded, for nothing is so unattractive as cheap colour printing.

MACBETH. "The Student's Shakespeare." Edited by A. W. Verity. (Cambridge University Press.)

MACBETH. "The Pitt Press Shakespeare for Schools." Edited by A. W. Verity. (Cambridge University Press.)

TWO new editions of Macbeth, both having the same editor. The "Student's" edition is an amplification of the "Pitt Press" edition, the former being especially designed for candidates preparing for such examination as that for the Higher Certificate of the Oxford and Cambridge Joint Board. Both editions should admirably serve their purpose, though we should be inclined to recommend the fuller edition to all students who are interested in more than mere "cram."

PARADISE LOST. Books V. and VI. Edited by Flora Masson. (Dent. 1s. 4d.)

THIS has the minimum both of introduction and notes, and these are largely drawn from the excellent editions by Miss Masson's namesake. The chief defect of the book is that the print, although clear, is a trifle too small for young eyes.

MILTON'S LYCIDAS. (Blackie. 2d.)

MILTON'S ODE ON THE MORNING OF CHRIST'S NATIVITY. Edited by M. O. Kennedy. (Blackie. 2d.)

SELECT POEMS OF KEATS AND SHELLEY. Edited by E. H. Blakeney. (Blackie. 2d.)

MESSRS. BLACKIE have succeeded in producing these little paper-covered volumes (of about thirty-two pages each) at a wonderfully cheap rate. An extra penny will procure a cloth binding. The editorial work, however, is unequal. The two excerpts from Milton are well enough done; but Mr. Blakeney's Keats and Shelley are a great deal too ambitious and literary. The parallel passages quoted are alone more than we should either expect or desire for the money.

BUNYAN'S PILGRIM'S PROGRESS. Edited by E. E. Smith. (Black. 1s. 4d.)

UNFORTUNATELY Miss Smith does not give us Bunyan, but Bunyan pruned and abridged with a liberal hand to serve as a "Continuous Reader." This is a very different thing and a very unnecessary bit of vandalism. Several pencils have contributed to the illustrations; one of them, responsible for the designs representing "Experience," and "Worldly Wiseman" has a vigorous and effective touch.

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SKELETON GERMAN GRAMMAR. By Prof. H. G. ATKINS, M.A., King's College, London. Printed in red and black, 1s. 6d.

SKELETON FRENCH GRAMMAR. By Prof. H. G. ATKINS, M.A., King's College, London. Printed in red and black, 1s. 6d.

The Modern Language Quarterly (Dec. 1902) says:—"This appears, in my opinion, the best attempt that has been made to provide us with the essentials of French Grammar in as small a compass as possible. Hitherto such a book has not been known to me, but now Prof. Atkins in these 51 pages has given us sufficient for the first two or three years of a student's career. The device of printing in red the important points, such as the endings of verbs, is an enormous advantage, and must strike a student's eye at once, should remain photographed in his memory. The book is so good that I venture to suggest a few points that, in my opinion, would make it even better still. . . ."—DE V. PAYEN-PAYNE.

The Guardian (Jan. 7th) says:—"This is, on the whole, one of the best summaries of mere elementary grammar at present available."

The School World (Jan. 1903) says:—"It seems a pity that the book was not written in French; at least that is what the teacher on reform lines will think. Others will welcome it unreservedly."

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SOME OPINIONS OF THE PRESS.

The School World (Jan. 1903) says:—"The most noteworthy books of 1902 (classics). There is one which may be said to mark a new epoch in the teaching of Latin, and this must have the place of honour. A First Latin Course, by Scott and Jones (Blackie). This is quite the best book published hitherto for beginners, and we venture to prophesy that this, or others written on the same principle, will supersede all existing manuals."

The Journal of Education (Oct. 1902) says:—"We greatly prefer this Latin book for beginners to the comic Latin Primer, which was the last book of the kind we noticed. This bears on the face of it the marks of direct experience. The plan of the book is thoroughly sound, and it has been well carried out."

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SCOTT'S LORD OF THE ISLES. Edited by F. H. Flather. (Pitt Press. 2s.)

MR. FLATHER'S work is well and conscientiously done, but the notes are rather difficult for boys of the "Scott" age; and the introduction is too much inclined to quotation. The opinions of Jeffery, although not without interest to the student of literary criticism, hardly concern nowadays the reader of poetry. A more important objection to the book is that "The Lord of the Isles" could scarcely be preferred either to "Marmion" or to "The Lady of the Lake," and that no boy would have time to study a third poem by Scott in so minute and detailed a fashion.

SELECTIONS FROM THE MORTE D'ARTHUR. Edited by C. L. Thomson. (Marshall. 2s.)

TALES FROM THE GREEK. Arranged for Children by C. L. Thomson. (Marshall. 1s. 6d.)

MISS THOMSON'S school-books always seem to us amongst the most attractive of those which we receive. The two before us have decorative covers and delightful illustrations by the Misses Stratton. A child could have no more fascinating introduction into the happy fields of Greek and mediæval romance. Beyond the selection in the one case and its retelling in the other, there is hardly any editing; but as we have pointed out above, that is the goal to which we are now tending.

THE HEROES. By Charles Kingsley. Edited by Ernest Gardner. (Pitt Press. 2s.)

FOR more than one generation Charles Kingsley's book has been the introduction to romance, and doubtless will be for many more. Prof. Gardner, than whom could be no better authority, has equipped "Perseus," "Theseus," and "The Argonauts" with notes which can do no harm, and with maps and a series of reproductions from Greek vases which are a very real gain.

THE FAERY QUEENE. Book I. By Edmund Spenser. Edited by William Keith Leask. (Blackie. 2s.)

THE editor, because "young gentlemen generally has been overdosed with taters," in his notes has cut down the philological element to the utmost, though he has preserved the Spenserian spelling for the sake of its piquancy. His notes comprise a good deal of such comparative criticism as makes them proper for the use of schools in which the Latin classics hold their own as the standard of letters.

ESSAY ON CRITICISM. By Alexander Pope. Edited by B. M. Wantilove. (Dent.)

AN excellent contribution to Dent's "Temple Series of English Texts." The introduction is sound and lucid; the text is clear and faithful; the notes are scholarly and sufficient.

THE LORD OF THE ISLES. By Sir Walter Scott. Edited with Biographical Introduction, Notes, and Glossary by W. Keith Leask. With numerous illustrations. (Dent.)

IT is good to see Scott frankly recognised as a classic. "There is no rank or condition," said Ruskin, "of which he has not shown the loveliest aspect." And his present editor lays a wise finger on the secret of the momentary neglect which has befallen his work when he writes: "His very simplicity, like that of Homer, has perplexed the smaller critics." This poem is well printed, with sufficient serviceable notes.

THE FORTUNES OF NIGEL. By Sir Walter Scott. With Introduction and Notes by Ernest S. Davies. (A. and C. Black. 1s. 6d.)

THE FORTUNES OF NIGEL. ("Sir Walter Scott." Continuous Readers.) By Ernest S. Davies. (A. and C. Black. 1s. 4d.)

THE editor of these two books is making progress with his laudable work of introducing Scott to the modern British boy. Eight of the novels have been reproduced under his editorship, and the present is the tenth of the "Continuous Readers." In both cases the work of Sir Walter is introduced with a broad and wise discretion, and annotated with tact and simplicity that does not exclude occasional snatches of curious research.

THE DALE READERS. Book I. Written by Nellie Dale. (Philip. 1s.)

FURTHER NOTES ON THE TEACHING OF ENGLISH READING. By Nellie Dale. (Philip. 3s.)

BOTH volumes belong to a series in which Miss Dale endeavours to put the teaching of reading upon a scientific basis, and to correlate it with the natural development in childhood at once

of the perceptions and of the instinct to find means of expression in rudimentary artistic and dramatic forms. It would be impossible to speak too highly of the freshness and ingenuity with which the methods suggested are worked out, and illustrations provided for them. The whole scheme is a little difficult to follow in this fragmentary shape; but it is clearly capable of affording endless stimulus and suggestion to the kindergarten teacher, who has succeeded in thoroughly grappling with it. The "reader" has the advantage of innumerable and most charming little drawings by Mr. Walter Crane.

ENGLISH HISTORY ILLUSTRATED FROM ORIGINAL SOURCES, 1660-1715. By J. Neville Figgis. (Black. 2s. 6d.)

THE selections from contemporary narratives here gathered together are intended to form a history-book for the upper and middle forms of schools. The idea is a good one, and it is well worked out, the material available during the period chosen being of course abundant. It is suggested that the book might "supply the place of text-books, in the hands of a class." We should have thought that it was admirably designed to supplement a text-book. Some thread of continuous narrative is essential to form a background for the series of exceedingly interesting scraps provided. And even then there will be a good many allusions which will require a wide and detailed knowledge in the teacher to supplement Mr. Figgis's rather sparse notes.

COLONIAL CHILDREN. Selected and Annotated by Albert Bushnell Hart. (Macmillan. 2s. 6d.)

THIS book belongs to a series of "Source-Readers in American History," and is much on the lines of that by Mr. Figgis. But it was rather idle to import it into this country, as, however useful in America, it would serve no purpose in the education of English children.

THE COMPLETE HISTORY READERS. Book V. (Blackie. 1s. 6d.)

TWO hundred pages cover the whole of English history from the "Celts or Britons," to the coronation of Edward VII. Naturally the result is terribly arid and chippy. There are a number of illustrations, but they are not very attractive, and the coloured ones are particularly hot and ugly.

JAMES I. to JAMES IV. History in Biography (Vol. IV.). By H. J. Powell. (Black. 2s.)

THIS book, according to the scheme of the series to which it belongs, presents the history of its period in the form of biography. The inevitable element of partisanship is neutralised by a frank recitation of authorities; by reference to which, for instance, the youthful reader may evade the peril of conversion to the standpoint of High Church Anglicanism, while he is stimulated to a serious study of the history of his country. "Illustrative maps, pictures, and genealogical tables are also given, and a full index, which, it is hoped, may be found useful in training young students to compare and rearrange facts for themselves, and to work out subjects from the incidental references scattered through the different biographies."

THE MAKING OF ENGLAND. The Temple History Readers. Second Book. By R. T. Yates. (Dent. 1s. 3d.)

THIS is a Reader for Standard IV. The story starts from a Druidical Altar near Bradford and concludes with the Great Charter in a passage (adapted) from Macaulay. Edward "did, however, build a great church close to his own palace at Westminster, on the site of an older church, and which was known as the Church of the Abbey of Westminster, but now generally called Westminster Abbey, though . . ." Such is the style of it.

Latin and Greek.

POEMS OF OVID, SELECTIONS. By Prof. Wesley Bain. (Macmillan. 6s.)

A NEW feature of this volume are word-lists grouped according to their roots; for instance, under the root H A B, besides the ordinary words which will occur to all, we find "debeo" (de + habeo) praebeo, habena. As far as we know this is the first time that Aryan roots have been used as an aid to memorise kindred words. Another feature is the selections, with notes at the foot of the pages, for sight reading. The volume represents a lot of work, and few students will desire a more intimate familiarity with Ovid's work than is here supplied.

THE ODES OF HORACE. By Stephen Gwynn. (Blackie. 5s.)

THE most interesting part of this edition of Horace's Odes is the introduction. "Horace," says the editor, "is pre-eminently the poet of those who do not care for poetry." We would gladly have spared Mr. Gwynn the trouble of writing notes which are in no way distinguished, for essays on Horace as a literary artist. Why Horace ever got into the class-room at all is a question much better worth Mr. Gwynn's consideration than sparking his notes with excellent paraphrases. Horace is the very last poet to put into the hands of a schoolboy, not that the schoolboy has an instinct for poetry, but because the experiences upon which Horace draws are alien both to the imagined and realised experiences of youth. His patriotic odes at the beginning of the third book do not ring true. The real Horace comes out in his odes to his mistresses and in the pathetic insincerity of the Seventh Ode, book IV. "You may turn over Horace," truly says the editor, "from cover to cover without meeting a thought which might not have occurred to anyone; there are platitudes on almost every page."

We hope Mr. Gwynn will not follow this volume with volumes on the Epistles and Satires—Messrs. Wilkins and Gow may be left securely to that task—but we do hope that he will continue to interest us along the lines of the present felicitous introduction.

LATIN ELEGIACS. By C. H. St. L. Russell. (Macmillan.)

THE whole of the material for practice in writing elegiacs is here—all that the pupil has to do is to so re-arrange the order of words that the metrical rules are kept. In this way he learns very rapidly quantity and scansion, a necessary preliminary to the writing of nonsense verses or bad paraphrases of good poems.

CÆSAR'S GALLIC WAR. Book I. Edited by Prof. A. S. Wilkins. Books II. and III. Edited by A. C. Paterson. (Dent.)

IN the absence of a preface we do not know what the ideas are of the editors in publishing these books. In most respects they resemble many other editions of Cæsar's Commentary. Both volumes are well done; notes, illustrations, introduction, and vocabulary overcome for the pupil every difficulty saving the difficulty of his own initial effort.

STUDIES IN THEOGNIS. By E. Harrison. (Cambridge Press.)

THE object of these studies is to demonstrate that Theognis "wrote all or nearly all the poems which are extant under his name." It is a learned work almost wholly taken up with textual criticism, and we are confident that students of Theognis as well as classical scholars generally will welcome this addition to the literature of the poet. The text of about 1,400 lines with variants is prefixed to the essays for reference.

CICERO PRO LEGE MANILIA AND PRO ARCHIA. By K. P. Wilson. (Blackwood. 1s. 6d.)

LIVY. Book 28. By Middleton and Souter. (Blackwood. 1s. 6d.)
We have referred so frequently in high praise of this series that it must suffice to say here that these books maintain the standard of the earlier volumes.

THE ILIAD. Vol. ii. Books 13–24. By W. Leaf. (Macmillan. 18s.)

THE first edition of this volume was issued in 1888. This edition does not differ in any important particulars from that. The attention of scholars need not be called to this work, but the young student who finds Homer only moderately difficult would do well to keep this volume by him for reference. The appendices are particularly interesting.

THE REPUBLIC OF PLATO. By James Adam. Vols. I. and II. (Cambridge Press. 15s. and 18s. net.)

WE cannot pretend to do more than call attention to this very able and learned work. Mr. Adam has prepared these volumes for scholars, and has, we regret, carefully avoided discussing those questions which are interesting to the intelligent reader of Greek literature who is not, however, necessarily interested in textual criticism and detailed exegesis. At the same time the fixing of the text and the examination of disputed meanings must necessarily precede fruitful discussion. How well Mr. Adam could write these essays on Platonism a very cursory glance through the notes and appendices abundantly proves. Such studies the editor is so far from undervaluing that he expressly states that he has held himself back from these discussions in order that he might the better do his work as commentator. The appendices deal mainly with readings, but

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THE text is made up of simple sentences and short consecutive pieces composed by the authors, the subject matter of which turns on the myths and history of Greece. It is admirably illustrated and carefully graduated. The beginner can use it as soon as he knows the simple tenses of a regular verb and the declension of nouns and adjectives. The vocabulary gives the principal tenses of all irregular verbs.

ANCIENT GREEK LITERATURE. By H. N. Fowler. (Hirschfield Bros. 6s. net.)

"THE book," says the author, "contains little or nothing which should not be familiar to every educated man and woman." This sentence sets forth a curious heresy of writers; the idea of makers of text-books seems to be that what is in their books should be known by all, whereas our conception of an educated person is one who has used his time and brains to lay hold of principles and to interpret life through his experiences. Let us look at two ways of writing a literary history: one way is, to give the reader a concrete example of a writer's work, to give him a chance for a brief moment of watching an antique mind at work; and, to indicate the intellectual, artistic, social, economic environment of this mind. With such history the student gets a glimpse of the coming age, sees the moving drama; his imagination and intelligence are stimulated to anticipate the future. Another way is to take a writer like Aristotle, say where and when he was born, what he produced, and what school of philosophy he created. The latter is Mr. Fowler's method, a method which is only useful in so far as it supplements the reader's knowledge of Aristotle gained through his works. Therefore we consider that had Mr. Fowler definitely formulated to himself what is meant by being educated, he would not have confused an educative process with the mere acquisition of facts. He would know, for instance, that the only justification in this century for a text-book is that every person using it intelligently would be in process of being educated. This much has been called forth in criticism because this book purports to be abreast of the best thinking of the time, and is produced under the aegis of Harvard, Yale, and Princeton Universities. No writer of a twentieth century text-book can afford to ignore the psychological data which the scientific departments of these and other American Universities are steadily accumulating.

On the old lines, then, the book is well written; it is full of illustrations, and contains a useful bibliography.

SENECA'S TRAGEDIES. By W. Bradshaw. (Sonnenschein. 7s. 6d.)

"SENECA'S TRAGEDIES" reach the nadir of dulness, and we cannot respect Dr. Bradshaw sufficiently for carrying through this self-imposed task to the end. It is true that Dr. Bradshaw is angry with the critics who deny the title of poet and tragedian to Seneca, and is finely careless of the "aspirations" that have been levelled at the character of Seneca, but this only proves Dr. Bradshaw's superiority to the critics, and in no way detracts from the monumental grandeur of his work. Had it not been for Dr. Bradshaw we might never have had an English translation of these forgotten tragedies; for, as the translator very wisely notes, those who cannot read the foreign language in which the translation is made would naturally be "quite at sea in comprehending them" (the tragedies). Our gratitude to Dr. Bradshaw can only be faintly indicated here by giving a quotation—all too short—from the *Oedipus*:—

TIRESIAS. "Which of the two was the more lively, after the smaller wound, or did the blood flow more freely after the deeper gashes?"

MANTO. "A perfect river flowed from the opening where the chest was laid bare—the heavy blows only resulted in a small escapement, but a great quantity of blood seemed to make a retroflex course, and showed itself about the eyes and mouth."

After this we can believe quite readily, without reference to the Latin, that Dr. Bradshaw has rendered Seneca into English prose "as equivalently as the idioms of both languages permit."

ST. MARK IN GREEK. By Sir A. F. Hort. (Cambridge Press.)

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THE notes and introduction are founded on those of H. A. Holden. This edition contains a complete vocabulary.

XENOPHON'S ANABASIS I. Edited by C. E. Brownrigg. (Blackie.)

THIS is a reprint of the 1894 edition; it is illustrated, and much improved in many respects.

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WE have advocated in these columns for several years the use in teaching French of the phonetic script, preferably that of the Association Phonétique Internationale, because it is an invaluable aid to correct pronunciation. Also, since it is better that a child should learn one thing at a time, the words in his first reader in any language should be spelt phonetically and the ordinary spelling should be carefully kept out of sight. If English people were to read through a newspaper in phonetic symbols, they would learn with surprise how many words they habitually mispronounce. Again, when a reader is illustrated the pictures should be pictures and not symbols, nor should they do violence to a child's experience by crowding together a quite impossible series of forms merely for their symbolic value. And finally, the language learnt must be learnt in the language itself. This does not mean, of course, that English should never be spoken, it only means that each pupil should have as much conversational practice as possible each lesson. The above primer satisfies all these conditions, and we hope that those teachers who still stand aloof from the reform method will give it a trial. After the first term Mr. Siepmann resumes the ordinary script, but we think that for quite a year this change might with advantage be deferred.

RACINE'S *ATHALIE*. By Prof. F. C. de Sumichrast. (Macmillan.)

ALL that careful and sympathetic editing can do Prof. de Sumichrast has done for this play. The high place which Voltaire gave to Racine in referring to this play as "*le dernier effort de l'esprit humain*"—an estimate which he afterwards withdrew—is no longer held by critics. When the editor says that *Athalie* is not inferior to the greatest work of Æschylus or Sophocles, he is using the language of predilection, not of criticism. The plays of Sophocles give us the age of Pericles at its highest; we can, through them, think ourselves back into Athenian life and ideals, but Racine's art does not enable us to re-create his age. The slow movement of the action, the long explanatory speeches, the complete absence of everything which we think of as characteristic of the Gaulois spirit are sufficient to forbid our leaving a place for *Athalie* among the world's few great masterpieces; but it is a great play—perhaps the greatest derivative play ever written. The author's high opinion of Racine nowhere interferes with its usefulness as a class-book, and we heartily commend this volume to all teachers in search of a well-edited play of Racine.

LE *BOURGEOIS GENTILHOMME*. Edited by M. A. Gerotwohl. (Blackie. 8d.)

YEAR by year we wait, apparently in vain, for the editor of French classics who will give us the notes, in French, at the foot of the page, and where a vocabulary is added to trust us with French-French rather than French-English. It is often said that boys do not use the notes in a book; it is quite true, they abuse them by reading the English. If a French metaphor is turned into a corresponding English one, he does not stop to ask the literal meaning of the French or how it would be expressed unmetaphorically. For instance, why should not the equivalent of "*tient bien au cœur*" be given in French rather than in English? If French were used throughout, the objection to notes at the foot of the page would disappear, and the pupil would, from beginning to end of his lesson, hear and read nothing but French. Let such editions of classical and modern texts be published, and we are confident that they will soon banish from the schools the hybrid stock.

CONTES ET PRÉCEPTES. Edited by F. B. Kirkman.

RIRES ET LARMES. Edited by F. B. Kirkman. (Black. 6d. each.)

THE interest of these books is in the promise they contain of companion volumes which will supply the teacher with questions for *titâ voce* work in the text, with exercises in grammar and composition. The illustrations are to be used too according to the

Reform method. Here a caution seems necessary: the pictures must be primarily interesting as pictures. To draw a head or a human body and map it out with parallel lines with numbers at the end of them is to learn a language at the expense of aesthetics, a tendency which must be resisted, especially in these days when science and mathematics are encroaching on the domain of literature and drawing. It is only fair to add that some of the drawings are quite tolerable.

MEDIAEVAL FRENCH LITERATURE. By Gaston Paris. (Dent. 1s.)

No one was more competent to write on mediæval literature than M. Gaston Paris. All workers in that field know well their great indebtedness to him, and few are the books dealing with linguistic research which do not bear witness in some form or other to his labours. But just as it by no means follows that a Wrangler will be able to write an elementary text-book on geometry, or to treat, indeed, any branch of his subject freshly, so something more than scholarship, accuracy and gifts necessary for writing books for students is needed for compressing into a primer an enormous quantity of material, and of arranging the matter in such a way that the reader ignorant of the original literature may find the reading not only interesting, but also helpful to him as a guide through the maze of mediæval literature. M. Gaston Paris has done for a part of French literature what Stopford Brooke's little book did for English. This admirable primer supplements two other books, recently noticed in these columns: Prof. Weekley's "Primer of French Literature," and Messrs. Strong and Barnett's "Historical French Reader." All three volumes prove conclusively that a primer need not be a "cram" book, and that an elementary knowledge of a subject need not be superficial.

We have left space for a short quotation, which may give some idea of the interest of the book, if not of its structure and completeness:—

It is in reading them [the prose passages of "Aucassin and Nicolette"] that we understand why the French of the middle ages seemed so "délitable" to foreigners; impossible to imagine a language at once more precise and more expressive, more simple and more supple. It is handled by an artist who knows the value of words and the rhythm of phrases, and who joins the candour of a child's soul to a certain malicious irony, and who, besides, has a very lively sense of the picturesque and plastic . . . This work, both delicate and simple, naïve and affected, recalls the most daintily wrought mediæval ivories bequeathed to us by an art comparable with the author's; with the song of Roland of quite a different kind, it is without doubt what posterity will preserve as most representative of French poetry in the middle ages.

BERTHE AUX GRANDS PIEDS. By Mrs. J. G. Fraser. (Black. 6d.)

THE only justification for re-telling Adenet's dull story is probably that Mrs. Fraser chose to do it. We are certain that from the coinage of her own brain Mrs. Fraser could find something which would better repay the young reader's time than this forceless and wearisome fairy tale. There are a few notes, a vocabulary, illustrations and an amusing preface—in charming contrast with the legend.

COLUMBA. By P. Mérimée. Edited by E. T. Schoedelin. (Blackie. 1s. 6d.)

THIS famous story of a vendetta may have a new lease of life granted it by Mr. Gosse's inclusion of it in his translations of nineteenth century French masterpieces. For the last fifteen or twenty years it has been familiar in the class-room; and the reason of its being such a favourite with boys is not the impeccable style in which it is written, but Mérimée's marvellous gift for telling a story without once letting the reader's attention flag. Besides a full vocabulary, there are sixty pages of notes.

CHICOT CHEZ HENRI DE NAVARRE. Edited by A. Florian. (Black. 6d.)

THIS excellent selection from Dumas' "Quarante Cinq" is a delightful reading-book for boys.

MADMOISELLE DE LA SEIGLIÈRE. Edited by A. R. Ropes. (Cambridge Press.)

THIS edition contains an introduction followed by text, and nearly 60 pp. of notes.

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MR. OSWALD has collected in this book of 116 pp. some very important idioms. He does not suggest how they are to be learnt.

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THIS book has three parts: hints to the translator; pieces to be done into German; special vocabulary for each piece.

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A NATURALIST IN INDIAN SEAS. By A. Alcock. (John Murray. 18s. net.)

TEXT-BOOK OF PALEONTOLOGY. Volume II. By Karl A. Von Zittel. Translated and edited by Charles R. Eastman. (Macmillan. 10s. net.)

A UNIVERSITY TEXT-BOOK OF BOTANY. By Douglas H. Campbell. (New York: The Macmillan Company. 17s. net.)

MINERALOGY. By Henry A. Miers. (Macmillan. 25s. net.)

DR. ALCOCK'S handsome volume, written as it is in simple, interesting language, irresistibly reminds the reader of certain books which have become biological classics—books like Darwin's "Voyage of the Beagle," and Wallace's "Malay Archipelago," to name two examples. It is the story of four years with the Royal Indian Marine ship "Investigator," which Dr. Alcock joined in 1888 in the capacity of surgeon-naturalist. The "Investigator" was only a wooden paddle-steamer of 581 tons displacement, but the life aboard her, to judge from the narrative before us, and the numerous important memoirs which have come under our notice from time to time, must have been both exhilarating and scientifically profitable. The task with which the crew of the little steamer was entrusted was to assist, by careful surveying, in safeguarding navigation along the local lines of commerce, and as opportunity should offer, to gain some knowledge of the hydrography of the local sea-basins, of their depth and temperature, of the deposits forming in their abysses, and of the life that inhabits them. Of this oceanic life Dr. Alcock has much to say that will prove absorbing even to the general reader, and his narrative reads in places like a fairy tale. In one part we are told of a blanket-crab—the result of an extraordinary partnership: "a hermit-crab and a sea-anemone live together; the hermit-crab, being by nature a very ill-clad and vulnerable animal, acquires by the partnership a thick and easily adjustable greatcoat, while the sea-anemone, being by nature a hopeless lump of an animal, dependent on chance currents for its food and oxygen, acquires an engine and an intelligent engine driver all in one, which are always carrying it in the way of the necessities of life." In another place the strange doings of a little beast, half amphibian and half fish, are described. This tiny goby fish, though it breathes by gills, has a passion for the land, and may always be seen ashore during the daytime, basking in the sun or hunting for food, raising itself on its breast fin as a man whose legs are paralysed might use his arms. When pursued, it takes great springs, and if it cannot escape into the sea will dive down a crab's burrow, or dash into a bunch of mangrove roots. But these two instances are merely typical of a multitude of wonderful cases of adaptation to surrounding circumstances; if space permitted, details of the way in which crabs have grown to look like the coral among which they live, might be given, or the history of a deep sea shrimp in which the eyes are completely aborted, and the eyestalks reduced to scales so that the animal is completely blind.

The volume is, indeed, full of interesting information about the inhabitants of Indian seas, and it reveals Dr. Alcock as an ardent and sympathetic observer of nature. The descriptions are accompanied by 98 beautifully reproduced illustrations—some of which, by the way, are from drawings by Babu Shib Chunder Mondul and his predecessor, Babu Abhoya Charn Chowdry, artists to the Marine Survey. The book can be confidently recommended as an inspiring addition to a school library, or as a gift book to any person interested in natural history.

The second volume of Prof. Zittel's "Text-Book of Palæontology," is wholly taken up with detailed descriptions of fossil fishes, amphibians, reptiles, and birds, and corresponds to the third volume of the author's "Handbuch." In preparing this English edition, Dr. Eastman has had the assistance of Dr. A. S. Woodward in

dealing with the fishes, of Dr. E. C. Case in the section describing the amphibians, of Profs. Osborn and Willeston, and of Dr. Hay and Mr. Hatcher in writing the chapters on reptiles, while Mr. Lucas has assisted in the description of the birds. The result of this strong combination has been to produce a book better adapted for the use of students than the original, and in closer touch with recent work; Dr. Traquair's discoveries of fossil fishes, for instance, are fully described. Somewhat technical as the book is, a glance through it is enough to remind the student that there has been a gradual evolution in the animal forms which have from age to age appeared on the earth. But while many animal types have completely disappeared to give place to others more suited to the existing environment, here and there the record of the rocks reveals traces of animal forms which have persisted from one geological age to another, and are to be found living in some parts of the earth to-day. For instance, the mud-fishes of certain South African and South American rivers, *Protopterus* and *Lepidosiren* as they are respectively known to zoologists, and the Burnett salmon of Queensland, differ very little from dipnoid fishes found in abundance, as fossils, in Palaeozoic and Mesozoic rock formations in each one of the great continents. Then, there is the lizard-like reptile of New Zealand, *Hatteria*, which is the sole survivor of an ancient and primitive order of reptiles which reached the zenith of their glory in the geological age called Triassic. Other examples could be given from the present volume, while, if the preceding parts of the text-book could be drawn upon, quite an imposing array of these persistent types could be marshalled.

This new volume of the English edition of Prof. Zittel's Text-Book is one of those standard works of science which the student who would make real progress must consult. There is no other book which so well represents the present state of knowledge of the branches of palaeontology.

In passing to the consideration of Prof. Campbell's treatise on botany, the animal kingdom is replaced by the world of plants. But the phenomena of life are still the subject of study, and as Prof. Campbell shows in his introductory chapter, the essential structure of plants and animals is extraordinarily similar,—so similar, indeed, that among the simpler forms it is often difficult to decide the kingdom to which they belong. Reviewing, as the author does, the whole of the vegetable world, there is to be found in his book a description of the remarkable diversity which characterises plant life. In one place the bacteria are described; they comprise the simplest of all known organisms, as well as the smallest; but nevertheless the existence of all the higher forms of life more or less directly depend upon them. Then, after acquainting himself with organisms such as these, so small some of them that it is difficult to make out their structure under the highest practicable magnifying power, the student may find in another part of the volume a description of the oak, while the frontispiece shows one of the big trees of California, the largest living specimens of which are probably over two thousand years old.

Though almost everything that Prof. Campbell has to say is the direct outcome of experiment and observation, his book is in no sense a laboratory manual; it is rather a work of reference, and intended as it was primarily for American students, the greater number of illustrative examples are taken from American plants. This will in some measure detract from its usefulness as a text-book in English classes, though it should serve a very useful purpose as a supplementary volume to those which deal exclusively with British flora. The illustrations are abundant and good, and the treatise may be consulted with confidence.

Prof. Miers writes on a branch of inanimate nature; but though minerals are non-living things, some of their characteristics suggest the phenomena of life; for crystals grow, not only in size, but sometimes in such a way as to repair any damage which they may have experienced. But apart from these facts, minerals have little in common with living things. Prof. Miers, who is one of our highest authorities in mineralogy, only treats of the characters and properties of minerals. He has left on one side the consideration of their modes of occurrence, their geological distribution, their origin, and their artificial reproduction, so as to give more space for the task he had in hand. The consequence is that we are here provided with a work on the characters and properties of minerals which will take its place side by side with Dana's "Text-Book of Mineralogy" and similar standard treatises. The letter-press is illustrated by 666 figures and two plates, which are excellent examples of three-colour colotype printing.

Students of mining and crystallography have looked forward to the publication of this book, and now that it is available they will have at hand a trustworthy book of reference that will clear up every difficulty as it arises, and provide material for the identification of doubtful minerals.

Physics.

WAVES AND RIPPLES IN WATER, AIR, AND ÆTHER. By J. A. Fleming. (S.P.C.K. 5s.)

THIS book represents a course of Christmas lectures delivered at the Royal Institution. Starting with waves in water, Dr. Fleming first explains the way in which these waves result from movements of the separate water particles, movements which are repeated again and again while the several particles along any line perform the same motion one after the other, that is lagging behind each other, and not simultaneously. A more detailed examination of surface waves follows, and a distinction is drawn between waves and ripples. Then follows an examination of the interference, reflection, and refraction of waves in water. The waves and ripples made by ships, the waves in air which constitute sound, a comparison of sound and music, electric oscillations and electric waves, and a study of the waves and ripples of the æther form the subjects of successive lectures. No one can read these clear expositions without appreciating what an important part waves take in producing natural phenomena. Without air waves there would be the most absolute silence; without the wave motion in the æther a profound darkness would reign perpetually, and the wonders of wireless telegraphy be unknown. Though it is difficult for a person with no scientific training to understand fully the question of wave motion, Dr. Fleming's simple language and lucid explanations will go a long way towards clearing up the difficulties surrounding the subject, even though sometimes it is difficult to imagine some of the results described without seeing the experiments which accompanied the lectures. The book deserves to be widely popular.

Logic.

AN INTRODUCTORY TEXT-BOOK OF LOGIC. By Sidney H. Mellone. (Blackwood. 5s.)

DR. MELLONE deals with what is often regarded as an uninteresting subject in a pleasing and instructive manner, and he will probably secure many readers. His treatment of logic is characterised by the abundance of the examples he has drawn from various branches of science, and this should go a long way to interest students of science in his book, a result which is to be hoped for since they are perhaps a little too apt to think their logical faculty is sufficiently developed by the series of mental exercises their own work necessitates. Dr. Mellone does not pretend to have exhausted the essentials of logic in his book; he intends it rather as an introduction to the numerous, more complete treatises, which are already available.

Geography.

A GEOGRAPHY OF EGYPT AND THE ANGLO-EGYPTIAN SUDAN. By H. W. Mardon. (Blackie. 2s.)

THE BRITISH EMPIRE. By L. W. Lyde. (A. and C. Black. 1s. 4d.)

THESE books both reflect the improvement which has taken place in recent years in the teaching of geography in schools. Instead of the arid lists of names to be learnt by heart, the pupil is provided with interesting descriptions of countries and peoples. In these descriptions are to be found facts about the natural forms of the countries as well as of their climates and natural productions; while the industries of the people and what they have done in the way of communication, government, and education are all given due prominence. It is particularly noteworthy that successful efforts are being made by the writers of school geography books to exercise the reasoning powers of the pupil in addition to supplying attractive information.

Mr. Mardon's book is especially to be commended. His position in the Tewfikieh Training College at Cairo has provided him with an opportunity, of which he has made good use, to obtain a first-hand acquaintance with the country he describes, and with the assistance of numerous figures and a dozen coloured maps he has produced a text-book which should secure a good circulation. Mr. Lyde's book, too, is profusely illustrated, but some of the pictures scarcely justify their inclusion, since they do very little to form ideas of the places described, and are often unnecessarily large. The text is concise and simple, and will hold the reader's attention.

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We Abandon the Mediterranean," by Sir William Laird
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What it Ought to Be" was begun in No. 1, Dr. Macnamara,
M.P., writing on "Primary Education," and continued in
No. 2 by Mr. Sidney Webb on "Higher Education." In
the February number, the third article, by Professor
W. J. Ashley, of Birmingham University, explains the new
methods of an efficient Commercial Education.

THE WORLD'S WORK full-page portraits have already
made a name for themselves. For the January number the
PRIME MINISTER, Sir Henry Campbell-Bannerman, M.P.,
Mr. John Redmond, M.P., the Rev. Canon Hensley
Henson, and Mr. J. M. Barrie gave Specialittings for
their portraits. The first number contained similarly
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A Special Portrait of PRESIDENT ROOSEVELT will appear
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will also contain articles on "Lord Curzon's Work in
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The Beginnings of an Author.

If the truth of the maxim that the boy is the father of the man can be proved anywhere, it should surely be capable of demonstration in the department of letters, when the boy happens to have left written memorials which may be compared with those of the man. Such memorials remain for ever for the most leisurely and minute examination, and if evidence of paternity is to be found, supporters of the maxim may be relied upon to find it. The question is one of peculiar interest to critics, who are constantly being whipped with scorpions for not having prophesied before the event—as, for instance, in the case of Stevenson. On the whole, it must be asserted that the maxim is true—sometimes, but not by any means always. The critic too obtuse to perceive that the girl who wrote at fourteen—

She calls her car
And lightly sweeps the liquid fields of air,

would ultimately "do something," had deserved scorpions. But is there a single solitary trace of the future man in "Poems by Two Brothers," or in that early volume of Shelley's issued a few years ago? There is not. Could anyone be blamed for not foreseeing that the author of "Desperate Remedies" would write a book as good as "The Return of the Native" within seven years? Perhaps, for "Desperate Remedies" has atmosphere with its melodrama. Would Sainte-Beuve himself have guessed that Balzac, writing "Wann-Chlore" in 1825, would write "The Wild Ass's Skin" in 1831? No. And so instances for and against the demonstration of the maxim might be adduced indefinitely. The evidence would seem to be divisible into four classes of case. First, that in which there is absolutely no proof whatever of coming greatness. Second, that in which the proof is doubtful, is in fact rather less than proof—a vague presumption. Third, that in which the proof is indubitable, but not definitive. Fourth, that in which the proof is indubitable, definitive, and complete. This fourth class is no doubt the smallest. Instances of it do not throng into the mind. One striking example of it has, however, recently been added to the museum by the publication of the "Early Prose Writings" of James Russell Lowell (Lane), the first American literary artist who lived by his pen.

This slender volume, with its prefatory note by the venerable Edward Everett Hale, and its Introduction by Mr. Walter Littlefield, stands in no need of the somewhat elaborate double apology which is offered for it. There is a great deal of difference between republishing the first printed writings of a man of genius and republishing the mature but negligible trifles which were written by a man of genius in hours when his genius was reposing after fatigue. But the facts in Dr. Hale's brief reminiscences, if not entirely new to the public, are diverting enough to read of again, and it is good to hear him state positively once more that Lowell's Harvard friends knew as well in 1838 that Lowell was to be a distinguished poet, as they

have since known that he became a distinguished poet. As for Mr. Littlefield's appreciation of "Lowell in 1842," it is a sound and just piece of work in the main, and the biographical detail in which it abounds will be the more welcome in that Mr. Scudder's "official" Life of Lowell has not left any deep impression on the great heart of the British and American publics. Mr. Littlefield, by the way, makes short work of our maxim. "The early writings of a man of genius," he says, "are usually unimportant." Not often unimportant, but usually unimportant. He does not say in so many words that Lowell's contributions to "The Boston Miscellany" and other superior short-lived periodicals are important. He is content judicially to call them interesting. We think some of them, the essay on John Webster, for instance, might almost be deemed important.

In laying stress on Lowell's youthful literariness, Mr. Littlefield shows perhaps less than his usual acumen. "He passed much of his time in tranquil book-walled alcoves. Often the college bell failed to arouse him; through the open window in summer would come the shouts of his mates at play, but Lowell, deep in the old poets—French and English, and later his dearly-beloved Calderon—would rarely heed these things except when awakened to the consciousness that his monthly reports from the Dean would give his reverend father distress." Such studiousness is not a sign of genius. It is merely a sign that life is imitating fiction—say, a novel by the late Charlotte Yonge. Geniuses as a rule do not "do these things." And when Lowell got rusticated for his depth in the old poets, life was really overdoing it.

Eight of the ten items in the present book appeared in "The Boston Miscellany," which was owned and edited by Lowell's friend, Nathan Hale, junior. The "Miscellany" deserves to rank with the famous "nursery-of-genius" magazines of Europe, for its contributors included Nathaniel Hawthorne, E. A. Poe, N. P. Willis, Mrs. Browning, Edward Everett, W. W. Story, James T. Fields, and Lowell. It was to the fifth number of this remarkable monthly that Lowell contributed what Mr. Littlefield describes as his first and last attempt at fiction—a "short story" entitled "The First Client." In Longfellow's diary for 29 November 1852 occurs this passage: "Met Lowell in the street and brought him home to smoke a pipe. He had been to the bookseller's to buy a blank book to begin a novel, on the writing of which his mind is bent. . . . Lowell will write a capital novel." And a fortnight later: "Lowell came in. He has begun his novel." That novel came to nothing, and indeed we should like to know upon what grounds Longfellow, if he had seen "The First Client"—as he probably had—opined that Lowell would "write a capital novel." If ever an early piece of fiction proved conclusively that its author could write everything well except fiction, "The First Client" is that piece. The point is not that it is an unsatisfactory short story, but that it is not a short story at all. It is a sketch, and should be called a sketch, a very bright and clever sketch of the traditional conventional young lawyer waiting for clients. Fourteen pages are pure sketch; on the fifteenth page a man enters whom the young lawyer takes for a client, but who in half a page proves to be the sign-painter with his bill! And that is all. The English of the sketch is quite admirable, and quite characteristic of a maturer Lowell. The maturer Lowell's inveterate habit of allusiveness is already at full strength. In a dozen lines we have references to Pythagoras, Wordsworth, and "the Emperor Nicholas's French-horn band." It must be remembered that an allusion to Wordsworth at that date was scarcely so hackneyed as it would be to-day.

The five essays on Elizabethan dramatists, which make up the second part of the book, seem to us to be remarkable, to be an absolutely convincing testimony of the

truth of our maxim. "In his riper years," says Mr. Littlefield, "Lowell utterly ignored 'The Boston Miscellany' articles. . . . His literary executor, Charles Eliot Norton, his semi-official biographer, Horace E. Scudder, and his authorised publishers . . . have religiously respected his wishes on this point." All we can say is that Prof. Norton and the rest, though pious, were too discreet, and that Mr. Littlefield is abundantly justified in his resuscitation. Take this exordium:—

We shall now say a few words about John Webster, a writer who will not afford us so many beautiful extracts as Chapman, but who stands far above him in most of the qualities of a dramatic poet. Chapman aimed at being classical, and from the columns which he had chiselled out for his never-finished Grecian temple, we can take one and set it up alone without feeling the want of the rest of the building; or we can, at least, break off acanthus-leaves of the most delicate workmanship, and which are beautiful in themselves. But we can give no idea of the irregularly-regular vast Gothic pile which Webster heaps together, with all its quaintness, mystery, and ever-aspiring grandeur, by any single portion small enough to come within the narrow limits of our cabinet.

The adolescent faithfulness is charming in its naive immaturity; and at the same time there is nothing in the passage, except its manner, to differentiate it from Lowell's best critical passages, or even—shall we say?—from all but the best critical passages of Hazlitt. It has imagination; it has the visual quality; it renders.

The rest of the essay is on the same plane of freshness, verve, and distinction. Here is another illuminative piece of Webster: "He might be called the Coleridge of the old dramatists, with a good deal of Dante in him, too. We never go by a smithy in a misty night and see the bloody glare which bursts from all its chinks and windows without thinking of him." And the conclusion of the essay is delightful in its modest sincerity and effectiveness: "We must end. We shall resume the subject in some future number, and will try to do more justice to it. We had hoped to have written something better than we have. But, alas! these children of the soul, which seem so fair and lovely at their conception and birth, become but pitiful, weakling changelings, when laid in the cradle of words."

There are a hundred and fifty pages in this book which certainly ought to be published with Lowell's formal "Works." That Lowell ignored them is beside the point. That he wished his executor to ignore them is beside the point. No one has the right to dictate to posterity, and as a matter of fact posterity will not be dictated to.

Two Points of View.

To Count Leo Tolstoi, as to Carlyle, the Greeks are a people quick at copying the nude figure, but essentially lacking in "religious perception." Profoundly antagonistic to the most artistic people the world has yet seen, the great Russian has none the less written a volume on art which challenged the attention of Europe. Whatever else Tolstoi is he is sincere, and for him art is not at all to be elucidated by the phraseology of this or that doctrine of modern aestheticism. Art is a reality; but how does it fit in with other realities? Everybody knows his simile of the puzzle map; most of us have read his analysis of sixty expositions of writers on aesthetics, no single one of which, according to him, fitted in at all. And for Tolstoi, groping after the larger synthesis of the soul, an analysis of art which should fit in with the actuality of human companionship, and the actuality of a profound instinct towards right, is absolutely necessary. Curiously enough, the results arrived at in this volume are in close harmony

with those books "written in his former style," of which "Anna Karenina" is perhaps the most significant. In each case the goal is to be reached by humility and simplicity. But what the ordinary man can accomplish only by sharing the peasant's close contact with the earth, the artist accomplishes by reason of his "moral infection." In either case the common brotherhood of man is insisted upon, and the universality of art, as a means to its promotion, follows as a natural consequence.

To the English generally, that is to a people profoundly distrustful of art as a means to salvation, this view is only partially acceptable. They prefer to stand or fall by the objectivity of the moral sense, but the note of Terence is for the most part alien from their nature. With the Russian, on the other hand, the impulse towards self-sacrifice seems to be often almost a physical necessity, and to him there is nothing incongruous in the surrender of the personal and the exclusive.

Such an enthusiast will accept in a moment of such surrender the union of "men with God, and with one another." He will accept the statement that "art, all art, has this characteristic, that it unites people." He will admit that "only two kinds of feeling do unite all men: first feelings flowing from the perception of our sonship to God and of the brotherhood of man; and next, the simple feelings of common life." And so Sophocles and Beethoven give place to the writer of a village tale, and the singer of a moujik's song. The spirit of sacrifice has been carried from life to art. What is a man profited, if he shall gain the whole world and lose his own soul?

For such an one the moral sense alone determines man's development, and his degeneration begins with its weakening and reaches its climax in its loss. Art has its *raison d'être* in the infusion of moral purpose into one's fellow beings. To the artist the magic touch that is so difficult comes easily; to him it is permitted not only to feel the right, but to make others share it. For him it is to illumine the nobler and simpler impulses of the soul, the impulses towards reverence and kindness. To him also it is granted to lead man to God through beauty, but through beauty interpreted in a larger sense than that limited to the symmetry of the body. Such an artist will stamp upon the furrowed brow of to-day some far-off reflection of the halo of the crucifix, and will throw into the simple story of common life something of the universal kinship of sorrow. Such an artist may desire that his work shall live after him, but he will be conscious always of the littleness of the personal comment. He will feel that that moment is best in which he best expresses the suggestion of immortality, the moment in which he comes nearest to making his fellow creatures appeal to the sense of rightness within them. That is his motive, that is his inspiration—to suggest the divine goodness through the symbol of his art.

"La bontà! La bontà!" comes scornfully the Pagan challenge: "Credi tu dunque che il lume debba venire dalla bontà e non da quell'istinto profondo che volge e precipita il mio spirito verso le più superbe apparizioni della vita?" The energy of art has its origin in the denial of death. It does not seek the remote triumph of piercing the barrier of mysticism and entering upon a newer and nobler spiritual existence. Its claim is ever the *hic et nunc* of the actual and the real. Whenever and wherever art served the mysteries of religion, so this apologist will urge, she faded and drooped. Faded and drooped whether she produced the dark, brooding idols of Egypt or the starved limbs of mediæval saints. Only when she has been true to the instinct of survival has she created what is nearest to immortality. The exaltation and the austerity of religion have alike distressed her: for her there is no radiance save that of colour, no severity save that of form. They have called her the hand-maid of religion, but once only since the dawn of time has she

ministered to religion, and then not as hand-maid, but as supreme priestess.

Again, to those who would deny to art beauty as a necessary concomitant, the answer will be equally unequivocal.

One does not wish to preserve that which is already conquered by time. One does not wish to render immortal that which contains within it already the commencement of death. Why should we leave after us the wrinkled forehead, the dulled glance, the arid, weary lines of thought, all the pain of memory which binds us to the past, all the impotence of reflection with which the future mocks us? No, no! Preserve the supreme moments of endurance, the moments of Phryne unveiling her beauty before Athens and of the Discobolus casting across the chasm of time the radiance of his strong glad youth. And because beauty is the token of the unconscious and harmonious endurance of life, it is for the artist to infuse into his art before all other things that which makes not for righteousness, but for beauty. It is for him to present the symbols of effortless life, not to solace beings stricken by an ancient sorrow or cowed by an approaching doom.

And so the doctrine of human sympathy is thrust contemptuously aside. For, it will be urged that man, who, presumably, alone of animals is conscious of the law of survival, has by reason of that consciousness developed the wish to differentiate. He who is most implacable of all is by his nature antagonistic to that spirit of fraternity which has been with all animals a means to a larger end. Applied to art, this theory will lead to the supposition of the artist as an intense egotist, an egotist yearning to breathe into things finite, something of infinite endurance. It will be claimed that in the tomb of an Egyptian king and in a statue by Praxiteles the same strange persistence is manifest, the desire to express the glory of the individual life and to carry that glory beyond the barriers of death.

In this sense Art becomes national when it expresses the egotism of the race, universal when it interprets the goal of man's will. But the artist himself must have before all other men the arrogant certitude of being, and the courageous wish to project something of that being into the future. That is what life meant for him, that is his comment: let the gods play with him as they will, this much he has placed outside of the narrow circle of the years. It is, in fact, the old question as to the self or not-self as incentives for action; self-sacrifice, or self-development? Again and again the smooth paragraphs of dialectic take up the for and against of each, weighing casually the balance between him whose soul is evolved by the triumph of his brain and him whose soul becomes conscious through the sacrifice of his heart.

Well, the petty verbal declamations of approval or dissent must alike fall faint and feeble upon the ears of this dying lion of the North. But it is one of the larger ironies of life that Gorki, who is already heralded as his unchallenged successor, has in his veins the very essence of this newer, fiercer Nietzscheism. It is the eternal antithesis between two half-seen phases of the great Truth which is veiled to all. On the one side, the strenuous Titan shuts out from consciousness the mystery of being in the face of which his little entity is as a weed carried out into the night. On the other, the seer, supremely conscious of the relativity of all human energy, forgets in the presence of the great silence the hot, passionate promptings of the human heart. "Ah!" in the words of Merejkowski, that other successor of the great Russian, "if thou canst make one the truth of the Titan and the truth of the Galilean, thou wilt be greater than any that have been born of women."

Impressions.

XV.—Confidence.

I WOUND up my watch, noticed that the hour was near midnight, and glanced significantly at the bed that the guard had prepared. But my companion who had joined the train at Dijon still talked. This stranger had come through from some outlying part of France; he sat on the edge of the couch; his fur rug was tucked around his knees, his voice came from the depths of his fur coat. He talked easily, as those do who have been profoundly moved, and who remember.

"I can hardly believe it only happened this afternoon," he said. "I was sitting in my bedroom writing, vaguely thinking that if it got much darker I should have to light up. I put on my glasses, then the lightning caught the metal, blazed round my eyes, and I was blind—stone blind. I sat quite still trying to realise it, looking ahead through the years, and wondering if I should ever get used to not wanting to live. It was the grimmiest hour of my life. Then suddenly I began to see. The glimmer grew brighter, and slowly my sight returned. I used to think I knew what happiness meant, but I didn't. To think that you are blind: then to begin to see! That's happiness! Nobody else in the world can have known happiness as I knew it this afternoon. Why doesn't it last? How do people make it last?"

Unable to answer his question, I climbed into my bunk and placed my head upon the pillow, but he would not let the subject lie. On he rambled:—

"I once knew a man whose happiness lasted all day, and every day. He was a Roman Catholic priest who had a tiny flock, mostly Irish visitors, up in a mountain health-resort. He dressed in broadcloth and wore snow boots; he was always busy and smiling, and he played the organ, I remember. He would come cheerfully into the hotel late at night, when we were all yawning, shake the snow off him, and go off to sit with one of the servants who was ill; then out again through the snow to his lodging. He was always smiling. I suppose he saw very clearly. Perhaps he never thought about being happy. I don't know. When he had nothing else to do he searched for Alpine flowers, and made quite a fine collection of them. Once he asked me to call and see him. His study was a narrow room like a corridor, with windows all down the weather side. There were five glass frames on the wall containing his collection of Alpine flowers. In this corridor-room there was a press, too, and cocoa-nut matting on the floor. I wondered how he could sit there without a fire. Outside there was nothing but snow, white fields of it running down ever so far. 'It's a bitter outlook,' I said. 'But you should see it in the spring,' he answered—'one mass of narcissus.' Why did he look so happy when he spoke?"

My companion removed his glasses, and examined them. "Thought I was blind: then began to see. It's upset me, I suppose, or why should I mix up my happiness with that little priest's happiness! Fields of narcissus! They're not as white as snow!"

He tumbled into bed, then raised himself on his elbow to draw the shade over the lamp. The glass was half-darkened when he paused, "They're not the same kind of happiness. Mine comes to an end like this light, when I cover it up with a black shade. So! But his never stops. I believe he smiles when he's asleep."

Drama.

A Nursery Classic.

"THE Water Babies" has long ago become a classic of the nursery, and now, with "Alice in Wonderland" and "Through the Looking-Glass," holds that place in the imagination of a second generation which a more simple-minded and traditional childhood gave to the folk-tales of Mother Goose. And yet neither Lewis Carroll nor Charles Kingsley was successful in keeping a single eye on the immediate task of writing for children. The Cambridge historian, like the Oxford mathematician, had his Olympian interests and a pen that glanced readily to these; so that if the one turned aside down countless by-paths of literary parody or logical paradox, the other was equally ready to neglect the business in hand for a vigorous tilt at some favourite bugbear, such as the arrogance of science, falsely so-called, or the defects of the examination system. Alike in this doubleness of purpose, which, singularly enough, does not seem to have affected the popularity of their books one whit, the two writers diverge widely enough in their general mental tendencies. They are related to each other, much as board and denominational schools are supposed to be. The freer play of intellect is undoubtedly to be found in Lewis Carroll; in Charles Kingsley the more unhesitating control of the ethical temper. For all its fun and fancy, you will not readily find a more didactic book than "The Water Babies." The moral, indeed, is almost obtruded; certainly there is not the slightest attempt to drape or conceal it. It need hardly be said that this causes no stumbling whatever to the nursery mind. It is fashionable at the moment to talk of childhood as an essentially "unmoral" state, of the child as a practical and unconscious, but thorough-going follower of Nietzsche. Nothing could be much less true than this literary notion, a reflection upon "the golden age" of an ideal really belonging to a much more sophisticated period of life which is, no doubt, impatient of the moral. Actually the child dwells in the most complete familiarity with the categorical imperative; nor could anything be likely to perplex and bewilder him more than a reading of existence from which the "mustn't" and the "ought" were left out. It is not he who is going to shy at Mrs. Bedonebyasyoudid and Mrs. Doasyouwouldbedoneby, or at the strenuous moral law which, to our thinking, suits so incongruously with the translucent regions below the wave.

The "Alice" books were dramatised several years ago with some success and much amusement to the author; and it was only natural that a similar experiment should be tried, sooner or later, with "The Water Babies." Lewis Carroll's heroine was played, if I remember right, by Miss Isa Bowman, and it is a namesake of hers, Miss Nellie Bowman, who puts so much spirit and talent into the somewhat exacting part of Tom the chimney-sweep. It is obviously not I, but a much younger and more competent authority who ought to be criticising the play. I can only make a guess as to how it would probably appear to the true judges. I am sure that they would in no way be affected by the fact that the book does not at all adapt itself to dramatic form. Our notions of a drama are founded upon a number of formulas about unities and complications and resolutions and the presentation of character through action and the like, which mean nothing whatever to the child. What he wants is incident and plenty of it; and whether it comes in an ordered plot or in a succession of episodes, is to him indifferent. Nor is he difficult on the score of illusion. His perceptions are quick, but inexact; and the apparatus of wires and trapdoors and limelight and shutters, which to us soon become intolerably tedious and artificial, may work upon his imagination like veritable grammar. On the other

hand, he is a purist about the story. He knows what ought to be in the play, as well as an Athenian audience knew the legends of the houses of Atreus and of Pelops; and he is no more likely to sanction a departure from tradition, than were they to accept Euripides' new readings of the familiar myths. So far as the performance at the Garrick goes, I do not think that he will have much ground for discontent. Naturally a selection has to be made from the marvellous beings whom Kingsley introduced with no sparing hand. But there are Tom and his master Grimes, and Grimes' good old mother. And there are Ellie and the Squire, and the water-babies themselves, and the fairy in her many and puzzling disguises. And there are the lobster and the otter, who fight in the lobster-pot. And there is Tom's dog, spotted and most life-like. And there is Mother Carey, with her white hair and her "two great grand blue eyes, as blue as the sea itself," in her icy throne at the back of Shiny Wall. And finally there are the Blunderbuss and his six Truncheons, who guard the repentant Grimes amongst the roofs and chimneys of The Other-End-of-Nowhere. All of these are old acquaintances for whom a rapturous recognition is ensured. Some reasonable exception might, perhaps, be taken to the introduction of two or three quite new characters, such as the pug and the poodle who come in to dance a round with Tom's terrier, and the Frozen Sailor who chants an explorer's ditty out of a peep-hole in Shiny Wall. In this last innovation I fear that I detect once more the ubiquitous influence of the Navy League.

A final criticism the playgoers of the nursery will probably not make. One misses in the play the honest ring of Kingsley's wholesome and manly English. "The Water Babies" is almost all narrative, and there is but little dialogue available for dramatic purposes. The delightful songs, "When all the World is Young," "Clear and Cool," and "I Once had a Dear Little Doll, Dears," are made use of. But these are eked out with other lyrics for which the adapter, Mr. Rutland Barrington, is responsible, and which did not appear to me delightful at all. They were topical and up-to-date, with references to motor cars and such, and had a distinct music-hall ring about them. Nor do I feel quite sure that the good old school-dame would wholly have approved of some of the much-befrilled dancing which solaced the playground recreation of her scholars. But I do not wish to be hypercritical. The performance as a whole was full of go and ingenuity, and the child who is fortunate enough to be taken to it will have occasion to mark the day with the reddest of letters in the calendar of his holidays.

E. K. CHAMBERS.

Art.

In the Large Manner.

So varied, so unequal in merit is the winter exhibition of Old Masters at Burlington House, that the visitor may be advised to take the collection in instalments. An examination of two rooms, and a peep into a third, sufficed me for one day. On my first visit I found it difficult to leave the first room. The second was equally attractive. There are forty-one landscapes in these two rooms; but I spent all the time at my disposal before seven of them—two Wilsons, two Cotmans, two Turners and a Constable. The surprises were Richard Wilson and John Sell Cotman, and the surprise began early with the picture marked No. 1, "Lake Scene," by Richard Wilson. There is light in it—lighted water, that has been shining there a hundred years and more. Time has not dulled the glow of this lake so still beneath the hills. What a sure touch had Richard Wilson, who "failed to hit the popular taste" of the eighteenth century, and who fell into "straitened circumstances." How tender is the line of those distant hills;

and look at the tree on the right against the sky. That tree was painted when the paint of the sky was dry. Wilson knew that every touch of leaf or bark in sloppy paint must remain, that no erasure was possible, and yet how certain he was of himself. A sure eye and a firm hand had this old master. Personally I could do without the tree, and the ruin on the left. It is the lake and the hills that give such quiet happiness to the eye. But we must take Wilson as he was, a composer of pictures, one of the greatest of that band of British landscape artists, who saw nature grandly as well as beautifully, and who painted in the large manner. Wilson and Cotman had gusto, and like the Elizabethan dramatists, they give the idea of having grappled whole-heartedly with life, wrestling to the end even if they were thrown. In painting we have explored many byeways since their day, learnt a little, talked more, but we have lost the spacious outlook, and the large manner has gone out of fashion like the three volume novel.

The large manner is very reposeful to eyes dazzled by the shreds and patches of multitudinous modern talents. Not only is John Sell Cotman's "Homeward Bound" decorative, and suffused with the magic of the sea; it has also that air of finality that the large manner does not always convey. This great three-masted ship that comes sailing out of the sunset right towards the spectator is alive. Huge though she be, she does not dwarf the vast blood-red sky behind, or the sailing boat that greets her. The three—ship, boat, sky—are one. The eye takes them all in at a glance, or rather this triumphant composition seizes you and compels your admiration in the moment of looking. The Cotman who could paint such a picture as this is an unfamiliar personality, as is the Wilson of "The Lake." These two works offered so much for reflection that, for a time, I thought I would postpone an examination of the other pictures till another day, when suddenly "The Opening of Waterloo Bridge," by Constable, forced itself upon my notice. Cotman's large simplicity had not left me in an amenable mood for Constable's brilliant studies of the minute by which he hoped to suggest nature's eternal ripple of movement, and to set half a county dancing through a picture. But the gaiety of this Thames picture was not to be resisted. The Prince Regent is embarking at Whitehall Stairs; he is accompanied by a flotilla of gaily decorated barges; the canvas is crowded with figures, and beyond curves the river, with Waterloo Bridge in the distance. "Waterloo Bridge" is not in the large manner, but it is very amusing.

I looked at my watch. An hour and a quarter had passed since I entered the gallery, and the portal of the second room was still to cross. Of the pictures in the first room I had only really examined three. Should I proceed, or should I retire with the memory of those three in my mind?—the outshining light of Wilson's lake, the onward rush of Cotman's ship, and Constable's gaiety. Irresolutely I stood when, through the doorway of the second room, I caught a glimpse of something all-a-shimmer with colour, and delicacy, and iridescent mists; something that was neither a picture nor real life, a flash of beauty, caught by the dreamer just before the flame blinked itself out in the light of day. This was Turner's "Approach to Venice," as unlike nature as it is unlike any other picture in the world, but what a shimmer of beautiful colour! Unfaded, too! Opposite is another gossamer Turner. "Modern Italy," equally fairy-like, a thing to be seen with the eye, no more to be described with the pen than sunlight dappling the ground in a spring orchard. Close by was another Wilson, and another Cotman, but Wilson's view of "Woburn Abbey," a wet blue scheme of paint, fat and rich in texture, accomplished with easy precision, has not the attraction of the Lake picture, fine though it is. Cotman, in his "Heath Scene," speaks again in the grand manner. The heath rises solemnly to

the windmills, by a road contrasting with the cool grass and air on the little heights. There is something final about this picture, as about Cotman's "Homeward Bound," something that I feared I should not find in an adjoining room where hang 18 pictures by four recently-deceased members of the Royal Academy—Henry Moore, John Brett, Vicat Cole, and M. Ridley Corbet.

Comparisons are as odious in the painting as in the pedagogic world, and I do not propose to contrast Brett, Vicat Cole, Corbet and Moore, with Turner, Constable, Cotman, and Wilson. But it was impossible to stand in the doorway of that third room and not be struck by the facility of the talent of Brett, Vicat Cole, and Corbet. Pretty, attractive, nice are the epithets that rise easily to the lips before their pictures. But Wilson's "Lake" or Cotman's "Homeward Bound" unload no adjectives. They flush a feeling into the spectator that cannot be labelled with a faded word. This is the way of masterpieces.

"What about Henry Moore?"

I started at the question, so closely was it allied to my thought of the moment. In the speaker I recognised an acquaintance—a bad painter, but an excellent critic, one of those who can interpret and explain, but who are quite unable to create. "This is sad," he said, waving to the works by Brett, Vicat Cole, and Corbet; "but how about Henry Moore?"

It is unnecessary to be literary with a painter, so I merely said, "His 'Newhaven Packet' is all right, and there isn't much wrong with his 'Nearing the Needles.' Of course I don't mean to compare them with Cotman's 'Homeward Bound.'"

"'Homeward Bound' is a fine picture, but it isn't by Cotman."

"Not by Cotman!" I said. "Nonsense! I was beginning to apotheosize him. The catalogue says it's his."

He smiled gently. "I never go by the catalogue. Have you seen the Tintoretos?"

"No!" I snapped.

C. L. H.

Science.

The Dietetic Value of Alcohol.

If there is one thing more than another that has been dinned into our ears by the advocates of total abstinence, it is that alcohol is not a food: and while the self-evident fact that its abuse is an evil has been asserted with much unnecessary vehemence, it has been impressed upon us that its moderate use could never, under any circumstances, make for our good. As it could never afford the slightest nutriment, and any stimulative effect that resulted from its ingestion was certain to be followed by a greater amount of depression, it followed, said these latter-day Encratites, that the only thing to be done was to prohibit its use, even as a medicine. As the logical faculty of the Anglo-Saxon is still very little developed, and most of us are in the habit of accepting any proposition which is shouted at us with sufficient violence, hospitals for the treatment of disease without alcohol have sprung up on both sides of the Atlantic; and—if the newspapers are to be trusted—the last terrible railway accident in America was made memorable by the spectacle of a truculent apostle of abstinence smashing the bottles of brandy brought by the doctors for the relief of the wounded.

Luckily, perhaps, for the rest of the world, those Latin races who have, according to Dr. Archdall Reid, purchased a partial immunity from alcohol by centuries of intoxication, have never taken the new gospel very seriously, and have even ventured to show its weakness by experiment. Dr.

Duclaux, Director of the Institut Pasteur, has demonstrated that guinea-pigs can be kept alive, in the absence of other food, by strong hypodermic injections of alcohol, to which it has been objected by the advocates of abstinence that guinea-pigs are not men, and that their inconvenient survival under the experiment must be accounted for by a double dose of original sin in the guinea-pig's constitution. Then, Dr. Chauveau, substituting for the vile body of Dr. Duclaux's experiment that of man himself, devised a sort of cage in which an observer could ensconce himself, surrounded by thermometers, dynamometers, spirometers, and all the latest apparatus for testing heat, strength, and energy, and could thus establish experimentally the effect of different foods upon his own system. The expense of construction, which is said to have been enormous, for some time prevented this experiment from being carried into practice; but at length the usual American millionaire was found to endow the scheme, and several such machines were erected in the laboratory of an American University. In these three students, trained in observation, two of whom had been total abstainers from their youth, were shut up for a considerable period, and were fed on a varied diet of meat, farinaceous substances, vegetables, sugar, and water, until something like a normal standard of nutrition, as evidenced by temperature, energy of grip, and the like, was attained. Then certain parts of the meat and sugar ration were withdrawn, and its presumed equivalent in alcohol was substituted. The result, which the reader will find detailed in the *Annales de l'Institut Pasteur*, was to completely upset the confident assumptions of the total abstinence theory. No loss whatever of weight, of heat, of strength, followed the substitution of alcohol for other forms of food. The experiments were varied, checked, and controlled in every way possible. The subjects, one of whom was a Canadian, one an American, and one a Swede, were made to spend part of their imprisonment in repose, part in violent gymnastics; the substitution of alcohol for other foods was made sometimes gradually and sometimes abruptly; but the effect produced remained always the same. It seems impossible to avoid the conclusion, drawn reluctantly enough by the experimenters, that alcohol is really a food.

This is, of course, not to say that alcohol is the best or even an advantageous food for man, still less that it is one that can be taken inordinately with impunity. Apart from the fact that alcohol, being a manufactured and not a natural product, must always be costly out of all proportion to its nutritive value, its directly stimulating effect on the heart must render its use dangerous to the general health of that organ unless kept within sharply-defined limits. But if, leaving these medical details, which are perhaps rather out of place in these columns, we look further afield, we find that alcohol has a dietetic value quite apart from its nutritive properties. That wine maketh glad the heart of man is as true now as when it was first given to the world in the Vulgate, and for this reason, if for none other, it has proved an inestimable blessing to the human race. As Dr. Dumas, a specialist in such matters, has shown in his recent work on "*La Tristesse et la Joie*," cheerfulness, however obtained, is in itself one of the finest tonics to the bodily system yet discovered. Under its influence the respiration, the circulation, and the bodily strength alike increase, while the reverse consequences follow the inroads of "loathed melancholy." That the moderate use of alcohol will induce this cheerfulness is part of the common experience of humanity, and hence it is not surprising that in all ages its common imbibition has been exalted into a social function, or even into a religious observance.

On this last side, too, it becomes a benefit, not only to the individual, but, to the race. One of the most important factors in the evolution of civilised man has been the periodical gathering together of individuals for the purpose of festivity. At first it is probable that this took

place for the sake of commerce, and that the ancient market was really the first link between the scattered families who lived in primeval times in their separate caves. But even thus, the practice of taking their food in common must soon have become a matter of convenience, as is seen in our modern institution of farmer's ordinaries, and thus the foundation of intercourse for purely social purposes seems to have been laid. When alcohol was first discovered, it seems to have quickly become an attendant on these meetings for the sake of barter, a memory which still survives in many places in the habit of drinking upon a bargain, and thus took its share in the civilisation of the human race. That the exhilaration, temporary though it may be, produced by its use, has on the whole made for the welfare of the race, seems to be established by the fact that the European and Mongoloid races among whom it has been longest known and most widely used are now at the head of civilisation, while those who have most stoutly resisted its introduction, such as the fanatical Semites of Asia and Africa, are pretty nearly at its tail.

Thus we see that one of the assertions most vociferously made for partisan purposes by well-meaning but unreasoning faddists, has been proved on scientific grounds to be false. That many kindred follies will in time be exposed, none can doubt who watches the general tendency of research. In these days, when the best thought-out scientific theories are spoken of by their propounders as only "working hypotheses," it does not, indeed, become us to be dogmatic; and the fact that any assertion of a sweeping character is loudly and noisily made is enough to put those who really strive to know upon their guard against its reception. So may we hope that in time we may shake off the bad habits of thought which we have received along with much that is admirable from our barbarian ancestors, and may come to perceive the truth and beauty of the old Greek rule of life, "Nothing in excess." F. LEGGE.

Correspondence.

Lear's Fool.

SIR,—“And of course, there is the poor faithful fool of Lear, whose hanging comes as such a wanton and remorseless touch, at the close of the bitterest of tragedies.” So writes Mr. Chambers in a recent dramatic criticism in your pages. But is this so? The Fool stays not till the even of the play, he “goes to bed at noon” to use his words before making a final exit. He is almost forgotten as the great tragedy develops. Surely Lear is not hearkening back to him, but is thinking of the dead daughter in his arms, when he says:—

And my poor fool is hanged, no no, no life.

Follow out the speech and it is proved.

Why should a dog, a horse, a rat have life,
And thou no breath at all?

Do you see this? Look on her, look, her lips,
Look there, Look there.

“Fool” as used by Shakespeare in this and other plays, has more of pity than of scorn in its meaning; it may be an almost tender pity.—Yours, &c., JOHN CARMONT.
12, Warrender Park Terrace, Edinburgh.

Scenic Realism.

SIR,—The question of the whereabouts of the stage-wall referred to by Mr. Chambers is not perhaps of much practical importance, but, if not trespassing too much on your space, may I suggest that “H. B. M.’s” explanation is

hardly satisfactory? Surely to insist that we, the audience, are in a room where certain things are happening, and not somewhere outside the room, raises rather formidable difficulties. The question immediately arises, what business have we in a room where something with which we have nothing to do is going on—and how do the people whom we are watching there regard us, the intruders? This, "H. M. B." may say, is absurd, since it is part of the convention of the playhouse that certain things are taken for granted, and that our presence in the room is an incorporeal presence, a presence unseen. That, however, is to my mind asking too much of us in the way of make-believe. It is better, I think, to ask as little of us as possible—to set up a theory that leaves as little as possible to be explained—and we do this, we leave much less to be explained, if we say that what is going on before us in the theatre is external to ourselves, that we are privileged to see it, not by being admitted to the room, but by being brought to the outer wall and given the chance to peep. In that case the wall would not be seen by us, as we should be in the position of those looking into a room through a window.

Lest, however, "H. B. M." should contend that his view is borne out by the practice of certain actors and actresses who are for ever smiling amiably at the audience and in other pleasing ways establishing a friendly connection, may I add that this practice is to my mind quite inexcusable and could not be indulged by any but those who have a fatal misconception of the meaning of their art.—Yours, &c.,
G. J. P.

Picturesque Old Houses.

SIR,—In your review of Mr. Fea's "Picturesque Old Houses," your reviewer has fallen into the same error as Mr. Fea in associating the house of Houghton Conquest with Sir Philip Sidney. Mr. Fea even conjectures that in it Sir Philip wrote his "Arcadia," whilst staying there with his sister. As a matter of fact, there is no evidence that Sir Philip was ever at Houghton in his life, for his sister did not possess the estate until nearly thirty years after his death, and the house of which Mr. Fea speaks was not built until the reign of James I.—Yours, &c.,
PHILIP SIDNEY.

Wanted a Word.

SIR,—What is the correlative antithesis of sequel used in the sense of showing the relationship, in one word, of the first part of a literary work to another? "We Two" is the sequel to "Donovan." What is "Donovan" to "We Two"? Prelude, prodrome, proem, or introduction might be used. I, however, cannot bring to mind any precedent, and so invite opinion. Failing the suitability of any existing word, will someone coin one?—Yours, &c.,
"CATALOGUER."

Two Poets.

SIR,—"The Bookworm" seems a little hazy in his bibliographical notes on Mr. John Davidson. The volume which Mr. Fisher Unwin brought out in 1890 under the title of "Scaramouch in Naxos, and Other Plays," included "An Unhistorical Pastoral," "A Romantic Farce," and "Scaramouch," but neither "Bruce" nor "Smith." This volume was, moreover, previously published for private circulation. Your reviewer is in error as to the sex of the author of "Sonnets of a Platonist." Jesse Berridge is, as indeed his name implies, a poet, not a poetess, to use a somewhat outmoded word.—Yours, &c.,
WILLIAM G. HUTCHINSON.

Our Weekly Competition.

Result of No. 173 (New Series).

Last week we offered a Prize of One Guinea for the best four-line original motto in verse to be inscribed on a house once occupied by a deceased, or now occupied by a living author. We have received forty-six replies. Many competitors have not named the author: we meant, of course, that each motto should have a special and not a general application. We award the prize to Mr. Ward Muir, Hotel Victoria, Davos Platz, Switzerland, for the following:—

STEVENSON.

Here I fought: here was my body slain:
Here I wove spells which winged their kindly flight
Soothing for others, as for me, earth's pain:
—Go thou and likewise fight.

Other replies follow:—

SHAKESPEARE.

Serve first thy God, for there is none above:
Serve then thy King, else shall thy nation fall:
Serve then thy friend, if thou a friend would'st prove:
Serve last thyself, for self's but least of all.
[N. W., Liverpool.]

CHARLES KINGSLEY.

He not alone his Pegasus could ride,
But galloped gaily down the country side:
A brilliant parson, singer of that blast
From the north east which struck him down "At last!"
[F. B. D., Torquay.]

MATTHEW ARNOLD.

The darkness and the strife without
Should make all wanderers in doubt
Knock at this door and pray to win
The sweetness and the light within.
[J. H., Hempsted.]

CHARLES DARWIN.

Here dwelt the man whose god was Nature's law,
Who solved the riddle of Creation's scroll,
Who worshipped Truth with reverence and awe,
And only doubted God and his own soul.
[M. I. E., Lampeter.]

W. W. JACOBS.

The tide of fortune flows from many a source;
Keep ye the shore, as well as river, scanned;
Lest it may, all unheeded, run its course,
Not on the stream alone, but through the strand.
[F. Fitz-G., Haverhill.]

MATTHEW ARNOLD.

If thou at morn uplift thy heart
To choose and live the higher part,
Sweet Peace shall flood at starry night
Thy soul with sweetness and with light.
[S. C., Hove.]

COWPER.

With what slow-footed hours, quaint, simple, sad,
Time lingered here, and smiled but was not glad!
Time may forget, but whatso'er its fate,
To gentle heart, these walls are consecrate.
[K. K., Dublin.]

DICKENS.

Here dwelt a master-mind whose wondrous pen
Impressed its words upon the hearts of men:
He wrote of grief and joy—he lived to prove
All else is dross save only human love.
[T. P., Manchester.]

ROBERT BURNS.

Gie me to mak' for "Scotland's sake" a ballant or a sang;
A lass to pit her arms aroun' my neck when a' gangs wrang;
The lift aboon, an' at my feet the gowan-speckled grun';
An' whie's, no' aften, juist at times, a glea; an' rowth o' fun.
[T. McE., Belfast.]

THOMAS CARLYLE.

Stranger, remove thy hat, take off thy shoes.
This was the dwelling place of Tom Carlyle;
His teaching glorifies a fit of blues,
And shews how closely linked are brain and bile.
[T. McE., Belfast.]

CHRISTINA ROSSETTI.

To one another say: "Twas here
In quietude she dwelt apart;
Coining her messages to cheer
The sad and the bereaved heart."
[S. M., Addiscombe.]

LANDOR.

Beneath this roof, within this porch
One lived and lit Athenæ's torch:
Another now, for his brief turn,
Uplifts that torch, and bids it burn.
[R. F. McC., Whitby.]

SHAKESPEARE.

These silent walls his gentle presence knew,
Who read the heart and all its passions drew:
Here seek not his memorial to trace—
Know that he clasps the world in his embrace.
[A. E. W., Greenock.]

He that late did sojourn here
Little reck'd of wordly gear:
Fill his ink-pot to the brim,
And you well contented him.
[E. B., Ipswich.]

An author lived here—and is dead—
Another now writes in his stead;
And fifty more their pens may twiddle,
But only life can solve life's riddle.
[G. C., South Norwood.]

Competition No. 174 (New Series).

This week we offer a prize of One Guinea for the best set of verses, not to exceed sixteen lines, on an old School Book. The title of the book to be given.

RULES.

Answers, addressed, "Literary Competition, THE ACADEMY, 43, Chancery Lane, W.C.," must reach us not later than the first post of Wednesday, 21 January, 1903. Each answer must be accompanied by the coupon to be found on the second page of Wrapper, or it cannot enter into competition. Competitors sending more than one attempt at solution must accompany each attempt with a separate coupon; otherwise the first only will be considered. Contributions to be written on one side of the paper only.

New Books Received.

THEOLOGICAL AND BIBLICAL.

Garner (Alice), *The Conflict of Duties*.....(Unwin) 7/6
Conder (Col. C. R.), *The First Bible*.....(Blackwoods) 5/0
Hoblen (H. W.), *Dissenting Orders and Church Status*.....(Skeffington) 0/3

POETRY, CRITICISM AND BELLES LETTRES.

Davidson (John), *The Knight of the Maypole: A Comedy in Four Acts*
(Richards) net 5/0
Bateman (Stringer), *As Crowned Queen, and Other Poems*.....(Simpkin Marshall)
Hill (Roland), *Songs in Solitude*.....()
Cranmer-Hyng (L.), *The Never-Ending Wrong*.....(Richards) net 5/0
A Layman, *The Church Calendar, and Other Thoughts in Verse*.....(Drane) 6/0
Courlander (Alphonse), *Perseus and Andromeda*.....(Unicorn Press) net 2/6
Hodgkin (L. V.), *The Happy World*.....(Headley) net 1/6

HISTORY AND BIOGRAPHY.

Lethaby (W. R.), *London before the Conquest*.....(Macmillan) net 7/6
Barine (Arvede), *La Grande Mademoiselle, 1627-1652*.....(Putnam's) net 12/6
Bourne (H. R. Fox), *Civilisation in CongoLand*.....(King) net 10/6
Wright (Arnold) and Smith (Philip), *Parliament, Past and Present. Vol. II.*
(Hutchinson) 7/6
Wilkins (W. H.), *Our King and Queen. Vol. II.*.....() 7/6
Hale (Edward Everett), *Memories of a Hundred Years. 2 Vols.*.....(Macmillan) net 21/0
Richman (Irving Berdine), *Rhode Island. 2 Vols.*.....(Putnam's) 21/0
Jones (Rufus M.), *A Boy's Religion from Memory*.....(Headley) 2/6

SCIENCE AND PHILOSOPHY.

Pierson (Dr. N. G.), *Principles of Economics. Vol. I.*.....(Macmillan) net 10/0
Clerke (Agnes M.), *Problems in Astrophysics*.....(Black) net 20/0
Savage (Minot J.), *Can Telepathy Explain?*.....(Putnam's) 3/6
Lee (Gerald Stanley), *The Lost Art of Reading*.....(") 7/0

TRAVEL AND TOPOGRAPHY.

Herring (Frances E.), *Among the People of British Columbia*.....(Unwin) net 6/0
The Geographical Journal. Vol. XX.....(Royal Geographical Society)

EDUCATIONAL.

Verity (A. W.), edited by, *The Tragedy of Macbeth*.....(Cambridge Univ. Press) 2/6
Thim (Capt. C. A.), *Hindustani Grammar Self-Taught*.....(Marlborough) 2/6
Norman (Leonard), *How to Work Arithmetic. Parts I and II. (Over) net each* 1/6
Barter (A. A.), with introduction and notes by, *The History of Henry Esmond*
(Black) 2/6
Herbertson (E. D. and A. F.), *Descriptive Geographies: Asia*.....(") 2/0
Frazer (Mrs. J. G.), *Chevaliers De Charlemagne*.....(") 0/6

MISCELLANEOUS.

Douglas (Elizabeth), *The Soup and Sauce Book*.....(Richards) 2/0
Washington (Booker T.), *Character Building*.....(Richards) net 6/0
Reynolds-Ball (E. A.), *Practical Hints to Travellers in the Near East*
(Marlborough) 2/6
Campbell (Alexander Colin), *Insurance and Crime*.....(Putnam's) net 10/6
Mudie's Catalogue of Principal English Books.....(Mudie's Library) 1/6

NEW EDITIONS.

Bateman (Stringer), *King and Cardinal*.....(Simpkin Marshall)
Newman (Cardinal), *Select Essays*.....(Scott) 1/6
Galton (Francis), *Life History Album*.....(Macmillan) net 5/0
Frentiss (E.), *Stepping Heavenward*.....(Ward Lock) 1/6
Walsh (George E.), *The Mysterious Burglar*.....() 0/6
Willing's Press, *Guide, 1903*.....(Willing) 1/0
Holden (H. W.), *Justification by Faith*.....(Skeffington) 3/6
Guest (William), *Stephen Grellot*.....(Headley) 3/6
Dickens (Charles), *Pickwick Papers (Autograph Edition)*.....(Harrap)
Spencer (Herbert), *Education*.....(Watts) 0/6

PERIODICALS.

Mind, Journal of Philology, Lady's Magazine, Forum, Current Literature, Book Buyer, Humane Review, St. George, Girl's Realm, London Magazine, English Historical Review, Edinburgh Review.

NEW BOOKS NEARLY READY.

The "Life of Robert Buchanan," by his sister-in-law, Miss Harriet Jay, will be published by Mr. Fisher Unwin this month. Miss Jay inscribes it: "To the memory of Robert Buchanan, who adopted me in my childhood, and who, throughout his life, was to me the kindest of fathers, the best of friends." The volume includes correspondence with Mr. Herbert Spencer and other well-known men.

Mr. Arthur Sheppard, private secretary to Dr. Randall Davidson, the newly appointed Archbishop of Canterbury, has written a book, entitled "How to Become a Private Secretary: Qualifications, Training, Work." It will be published by Mr. Fisher Unwin. The book enumerates in a clear and concise manner the necessary qualifications, and describes in detail the varied character of the work and the kind of preparation desirable for it.

The publications of "The Free Age Press," comprising the cheapest authoritative editions of Tolstoy's books and booklets, will in future be published by Thomas Laurie, 15, Paternoster Row, London. These are the only editions produced in direct communication with Tolstoy—of whom the editor is a personal friend. The profits on this series are wholly expended in spreading a knowledge of Tolstoy's principles in other European countries—the doctrine of peace on earth and goodwill to men.

A new volume of verse by Mr. Bernard Malcolm Ramsey, entitled "London Lays and Other Poems," is about to be published Mr. Elliot Stock. Though the pieces in the book are chiefly on the various aspects of London life, a few relate to country scenes in England and Scotland.

"Education Law," by Mr. T. A. Organ, B.A., is announced by Messrs. Butterworth & Co. It is founded on "Organ's Law (with Acts) relating to Schools and Teachers," which was published in 1900, and which had a very extensive sale. Mr. Organ is well known in the educational world, and is a recognised authority on the subject. In this work will be found the full text of all the statutes bearing on the subject.

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